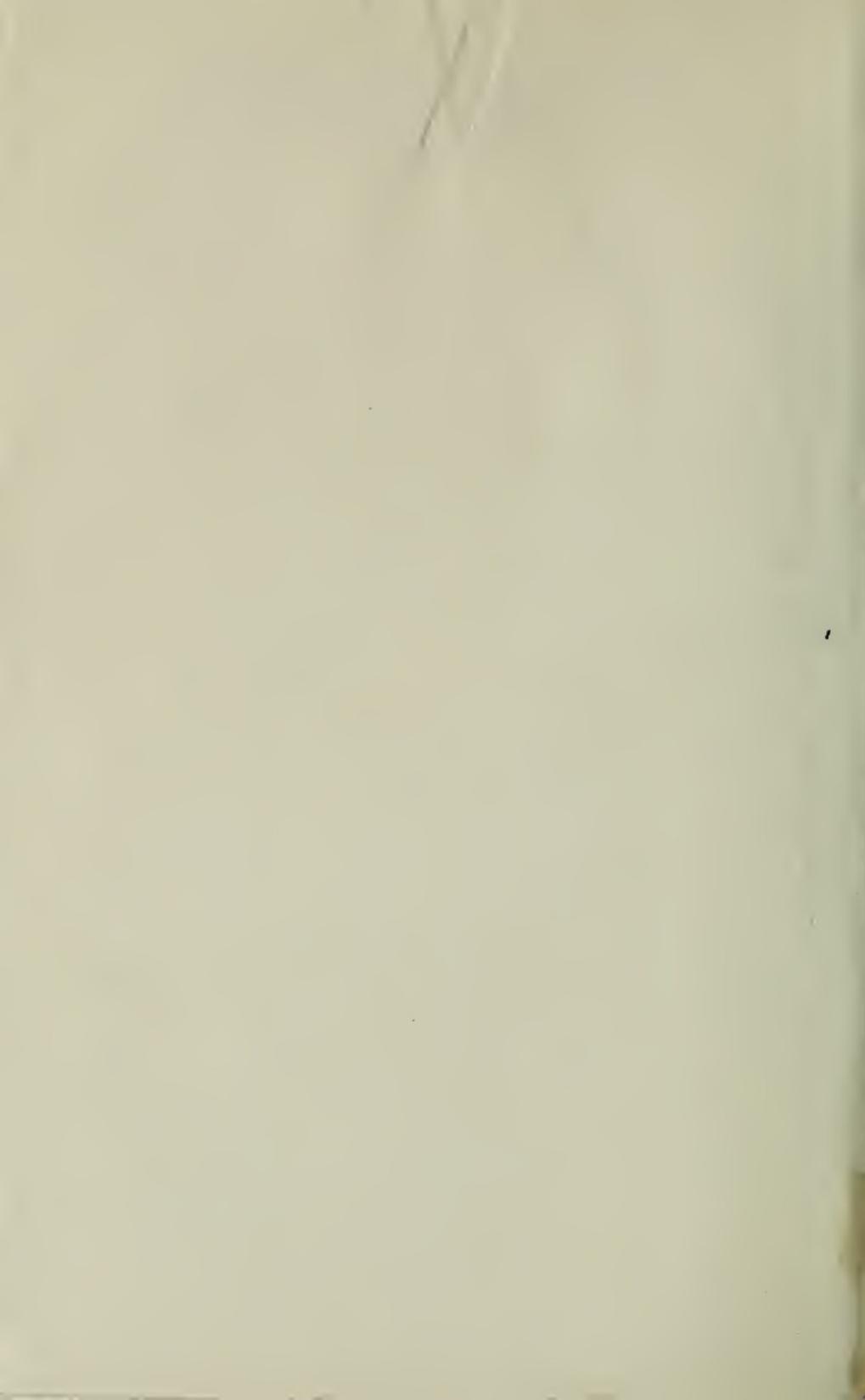


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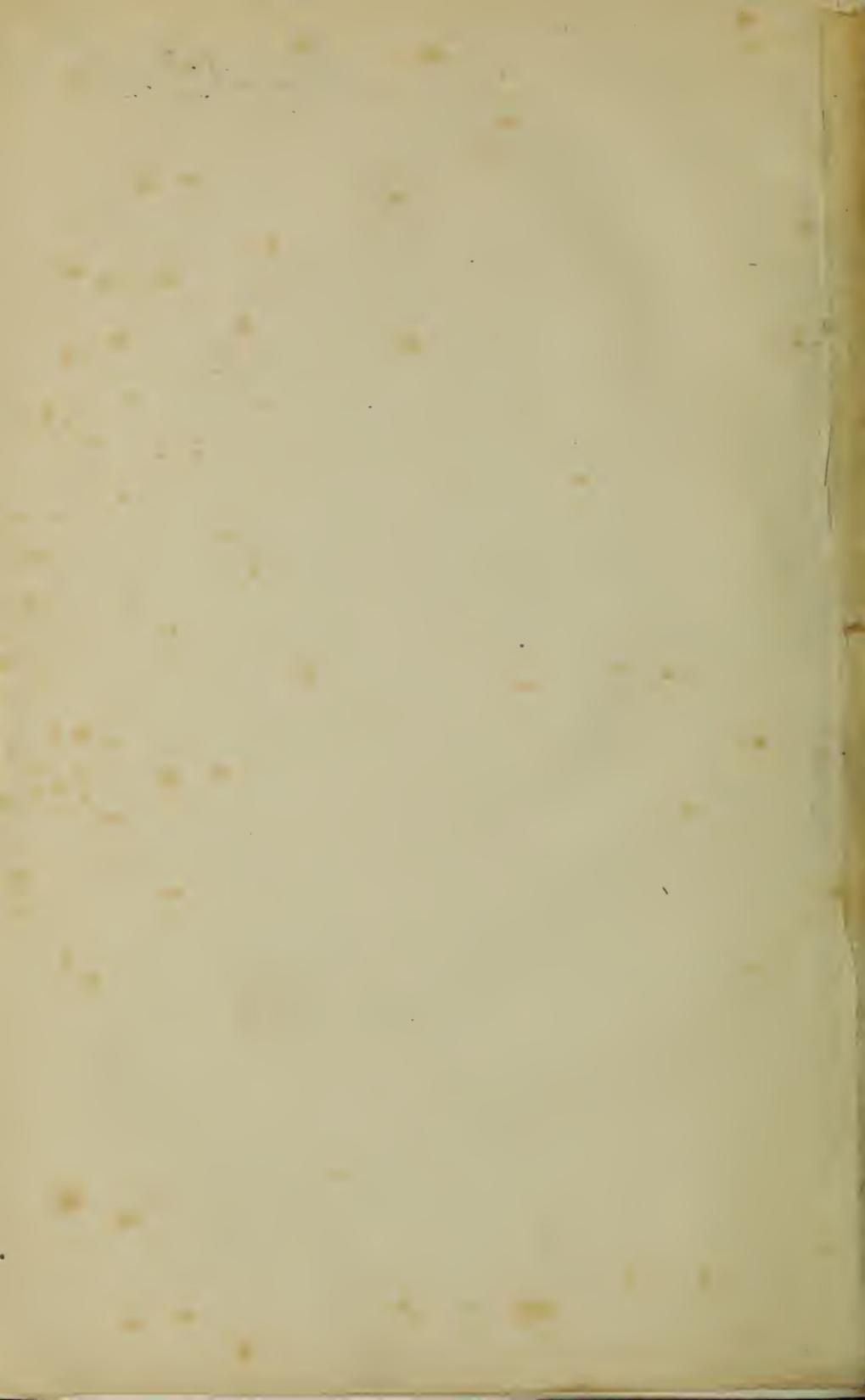


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THE

RULES OF COUNTERPOINT

Systematically Arranged

FOR THE USE OF

YOUNG STUDENTS

BY

W. S. ROCKSTRO,

AUTHOR OF

"*Practical Harmony: a Manual for the use of Young Students,*"
"A History of Music, for the use of Young Students,"
&c., &c.

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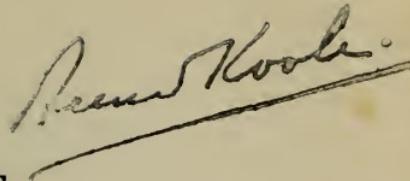
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Introduction.

THE Art of Counterpoint is of such venerable antiquity, that it is impossible to assign a beginning to its history, with any degree of certainty. All we know is, that, under various names,* and in various rudimentary forms, it was tolerably far advanced, in the 11th century, if not much earlier; and that, between the beginning of the 13th, and the middle of the 16th, it maintained a steady and uninterrupted progress towards the state of full perfection it exhibited in the works of Palestrina, Vittoria, Luca Marenzio, and other great composers, who flourished during the period which has been justly called the ‘Golden Age’ of the Polyphonic Schools.†

Since the death of these Great Masters, it has undergone no change whatever. No new Rules have been, or possibly can be, added to it. It must be taught, now—if taught at all—exactly as it was taught in the latter half of the 16th century. Our little Treatise, therefore, contains no novelty whatever. The Rules it prescribes are those, and those only, to which Palestrina, Vittoria, Luca Marenzio, and the greatest of their contemporaries, yielded their loving obedience. These Rules can only be learned, now, by careful and unremitting study of the works of the greatest Masters, aided by the commentaries of Ornitoparchus, Glareanus, Pietro Aron, Zarlino, Zacconi, Thomas Morley, Artusi, Cerone, Fux, Albrechtsberger, Marpurg, P. Martini, Cherubini, and other learned writers, who all agree in referring to the authority of the Composers we have noticed, as the highest to

* We first meet with it, under the name of *Organum*. Guido d'Arezzo, writing early in the 11th century, calls it *Organum*, or *Diaphonia*. Hugotic di Vercelli, Bishop of Ferrara, who flourished in the latter half of the 12th century, calls it *Discantus*. The word Counterpoint—*Contrapunctum*—is of later date, and owes its origin to the practice of writing the Points, by which musical sounds were antiently represented, opposite to each other—i.e.. point against point. See the author's *History of Music, for the use of Young Students*, Chapter II. (Messrs. Cocks & Co.)

† Ibid. Chapter VI

which appeal can be made.* All that the writer can lay claim to, in presenting the following pages to his readers, is, an honest attempt to set forth the Rules, thus learned, in the simplest form compatible with their strict sense; and this he hopes to have, in some degree, effected, by a careful system of classification and arrangement. With this end in view, he has, as far as possible, avoided what he believes to be a grave oversight in many excellent works on this subject—the discussion of several distinct matters, under the heading of a single Rule. This feature in his plan makes the Rules seem, at first sight, alarmingly numerous. Yet, experience has taught him that it is easier to master twenty Rules, each of which is entirely confined to a single subject, than five which pass from one subject to another.

'But,' it may be asked, 'why should we, who care for modern Music only, be troubled with Rules which were enacted more than three centuries ago?'

The answer is a very simple one. Because, without a thorough knowledge of these Rules, it is impossible to write good modern Music of any kind. It is as necessary that the Song-Writer should study them, as the Cathedral Organist. He who would produce a Ballad worth remembering needs their aid as much as the Composer of an Oratorio.

The truth of this assertion is vindicated by the example of three of the greatest Composers of modern Music that have ever lived—Haydn, Mozart, and Beethoven. These three immortal Tone-Poets all studied the great work of Fux,† in the days of their

* The names of the Treatises here referred to are:—

Ornitoparchus. *Musice active micrologus.* (Leipzig, 1517.)

Glareanus. *Dodecachordon.* (Venice, 1529.)

Pietro Aron. *Toscanello in musica.* (Venice, 1529.)

Zarlino. *Le Institutione armoniche.* (Venice, 1558.)

Zacconi. *Prattica di Musica.* (Venice, 1596.)

Thomas Morley. *A plaine and easie introduction to Practicall Musicke.* (London, 1597.)

Artusi. *L'Arte del Contraponto.* (Venice, 1598.)

Cerone. *El Melopeo.* (Naples, 1613.)

Fux. *Gradus ad Parnassum.* (Vienna, 1725.)

P. Martini. *Esemplare o sia saggio di contrappunto.* (Ergna, 1774.)

Albrechtsberger. *Gründliche Anweisung zur Composition.* (Leipzig, 1790.)

Marburg. *Abhandlung von den Fuge, &c.* (Leipzig, 1806, et seq.)

Cherubini. *Cours de Contrepoint et de la Fugue.* (Paris, 1835.)

[N.B.—When reference is made to the works of Albrechtsberger, or Cherubini, the pages mentioned are those of Messrs. Cocks & Co.'s English translations. In all other cases, the references are to the original editions.]

It is needless to say that many of these works are now exceedingly scarce, and valuable. Copies of all of them may, however, be found in the Library of the British Museum.

† 'Gradus ad Parnassum.'

youth, with a patient endurance which would grizzle the hair of most modern aspirants for fame : and, in proof of the fact, we have not only an overwhelming amount of historical evidence, but, a large collection of *bonâ fide* Exercises, of which no less than 245, written by Beethoven, in connection with Fux's Treatise, and 263, in connection with that of Albrechtsberger,* are still preserved, as models for our reverent imitation.†

Who among us would like to write so many Exercises, now-a-days? Would any Teacher in Europe venture to recommend such a course of study to the most diligent of his Pupils? Assuredly not. Nor is it at all probable that any Teacher now living will introduce to the world another Beethoven—perhaps, for that very reason.

We trust our readers will think seriously of this, and not imagine that any amount of time they give to the study of Counterpoint can possibly be thrown away. It cannot have been by virtue of a mere meaningless coincidence, that Haydn, Mozart, and Beethoven, *first* worked so hard at the self-same exercises, and *afterwards* produced all their wonderful works. We do not, of course, mean to imply that they were indebted, for their Genius, to the Learning they took so much pains to acquire : but, we do say, that, without that Learning, their Genius would not have had fair play. And, because no man can ascertain whether he possesses true Genius or not, while he remains in ignorance of the First Principles of Art, we counsel our readers to study these First Principles as diligently as Haydn, Mozart, and Beethoven studied them, in the days of their tutelage.

* 'Gründliche Anweisung zur Composition.'

† See Exercises V, VIII, XX, XXV, XLI, and many others in the present volume. For a more comprehensive selection, the Student may consult Nottebohm's '*Beethoven's Studies.*' (Leipzig. 1873.)

ELM COURT,
BABBIcombe,
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1882.

PRELIMINARY REMARKS.

1. The Science of Harmony teaches us how to construct Chords upon a given series of Bass Notes ; but, not how to supply a Bass to a given Treble.*

2. From the Art of Counterpoint, we learn how to write one series of Notes—or, to speak with more technical correctness, one Part—against another ; and this, whether the given Part be placed in the Treble, in the Bass, or in a middle position between the two.

3. The given Part is called the *Canto fermo*, and the Part—or Parts—written against it, the Counterpoint. The Student must learn how to place the *Canto fermo* in any part of his Score, and to write any required number of Parts above, or below it, or both.

4. The Intervals† used in Counterpoint are divided into the three following Classes :—

CLASS I. THE PERFECT CONCORDS.

{ The Octave.
The Perfect Fifth.
The Unison.

CLASS II. THE IMPERFECT CONCORDS.

{ The Major Third.
The Minor Third.
The Major Sixth.
The Minor Sixth.

* It is desirable that the Student should study the Science of Harmony, to some extent, before he attempts to write Exercises in Counterpoint. He may profitably begin the latter when he has mastered the first twenty Chapters of the author's preliminary work, *Practical Harmony: A Manual for Young Students.* (Messrs. Cocks & Co.)

† See, also, the Chapter on Intervals, in the author's *Practical Harmony*.

CLASS III. THE DIATONIC DISCORDS.

- { The Major Second.
- The Minor Second.
- The Perfect Fourth.
- The Tritonus * (or Augmented Fourth).
- The False Fifth * (or Diminished Fifth)
- The Major Seventh.
- The Minor Seventh.
- The Major Ninth
- The Minor Ninth.

These Intervals may be taken in any Octave that may seem most convenient; and, as a natural consequence of this permission, the terms Third, and Fifth, are equally applicable to the Tenth, and Twelfth—their duplicates, in the Octave above. This rule governs all Intervals, except the Second, and Ninth, in all kinds of Composition.†

No other intervals than those contained in the three Classes above mentioned are permissible; and, even the Diatonic Discords can only be used, either as Passing-Notes, or Suspensions.

(5.) But, it must be clearly understood, that the Perfect Fourth, the Tritonus, and the False Fifth, are, in practice, only treated as Discords when they are reckoned from the Bass—in which case they would, of course, appear in the Figuring, were it supplied in full. When these three Intervals occur between the upper Notes of the Counterpoint, the Bass taking no share in their formation, they are treated, in practice, as Concordes.

(6.) Three kinds of Motion are used, in Counterpoint, between the different Parts.

When two or more Parts proceed in the same direction—though not necessarily the same distance—they are said to progress in Similar Motion.

When two or more parts move in different directions, they are said to proceed by Contrary Motion.

When one part moves, while another remains stationary, the two are said to proceed in Oblique Motion.

* The Augmented Fourth is so frequently described as the Tritonus, and the Diminished Fifth, as the False Fifth, by writers on Counterpoint, that we have thought it desirable to adopt these terms, in the present work, though they are not mentioned in our preliminary Treatise on Harmony. The term Tritonus is used in allusion to the fact that the Interval contains three whole Tones.

† See '*Practical Harmony*,' page 14.

(7.) With regard to these three kinds of Motion, the earlier Contrapuntists enacted the four following laws, which they considered of such immense importance, that they called them The Four Cardinal Rules—*Regulæ Cardinales*.

I. IT IS LAWFUL TO PROCEED FROM ONE PERFECT CONCORD TO ANOTHER, EITHER IN CONTRARY, OR OBLIQUE MOTION; BUT, NOT IN SIMILAR MOTION.

II. IT IS LAWFUL TO PROCEED FROM A PERFFCT TO AN IMPERFECT CONCORD BY ALL THE THREE KINDS OF MOTION.

III. IT IS LAWFUL TO PROCEED FROM AN IMPERFECT TO A PERFECT CONCORD, IN CONTRARY OR OBLIQUE MOTION; BUT, NOT IN SIMILAR MOTION.

IV. IT IS LAWFUL TO PROCEED FROM ONE IMPERFECT CONCORD TO ANOTHER, BY ALL THE THREE KINDS OF MOTION.

The substance of these laws will be found embodied in the Rules to be presently set forth.

(8.) With regard to the Melody of the Parts, Conjunct and Disjunct Movement are both equally permissible.

In the former the Melody proceeds entirely by degrees, that is to say, by Major and Minor Seconds only.

In the latter, it proceeds by leaps of Intervals greater than a Second.

The conditions under which these two kinds of Movement may be employed will be found, fully described, in Rules VIII and IX.

(9.) Exercises in Counterpoint should always be written for Voices, without Accompaniment: and it is very important that each Voice-Part should be written in its own proper Clef.

Few beginners, at the present day, care to learn the use of the various C Clefs; but, as extra marks are given for them, at the Oxford and Cambridge Local Examinations, we strongly urge our readers, one and all, to lose no time in overcoming a difficulty which is, after all, absurdly small.

The best Clef to begin with is the Tenor—the C Clef on the Fourth Line.

In this Clef, the Fourth Line represents Middle C from which all other notes may be easily reckoned.*

* Were the Tenor Clef mistaken for the Treble, every note would really be a Note lower than it *seemed* to read, B looking like C, C like D, and so on; only, in the octave below. For this reason, we sometimes hear beginners say, that the Tenor Clef reads a note lower than the Treble, in the Octave below.

The following diagram will show the true place of every Note.

Treble Clef.

Treble Clef.
Tenor Clef.

G F E D C B A G F E D O
A G F E D O B A G F

Next in importance is the Alto Clef—the C Clef, written on the Third Line, which consequently represents Middle C.*

Treble Clef.

Treble Clef.
Alto Clef.

A G F E D O B A G F
A G F E D O B A G F

Lastly, the Part for the highest Voice should be written in the true Soprano Clef—the C Clef on the First Line.†

Treble Clef.

Treble Clef.
Soprano Clef.

F E D C B A G F E D C
F E D C B A G F E D C

This last Clef is very extensively used on the Continent, though English Singers are not always familiar with it. All the great Classical Composers, without exception, use it in their full Scores, which are, therefore, useless to those who cannot read it fluently.

We shall use these Clefs very sparingly, at first, in our Examples, bringing in one only at a time, and always in our earlier

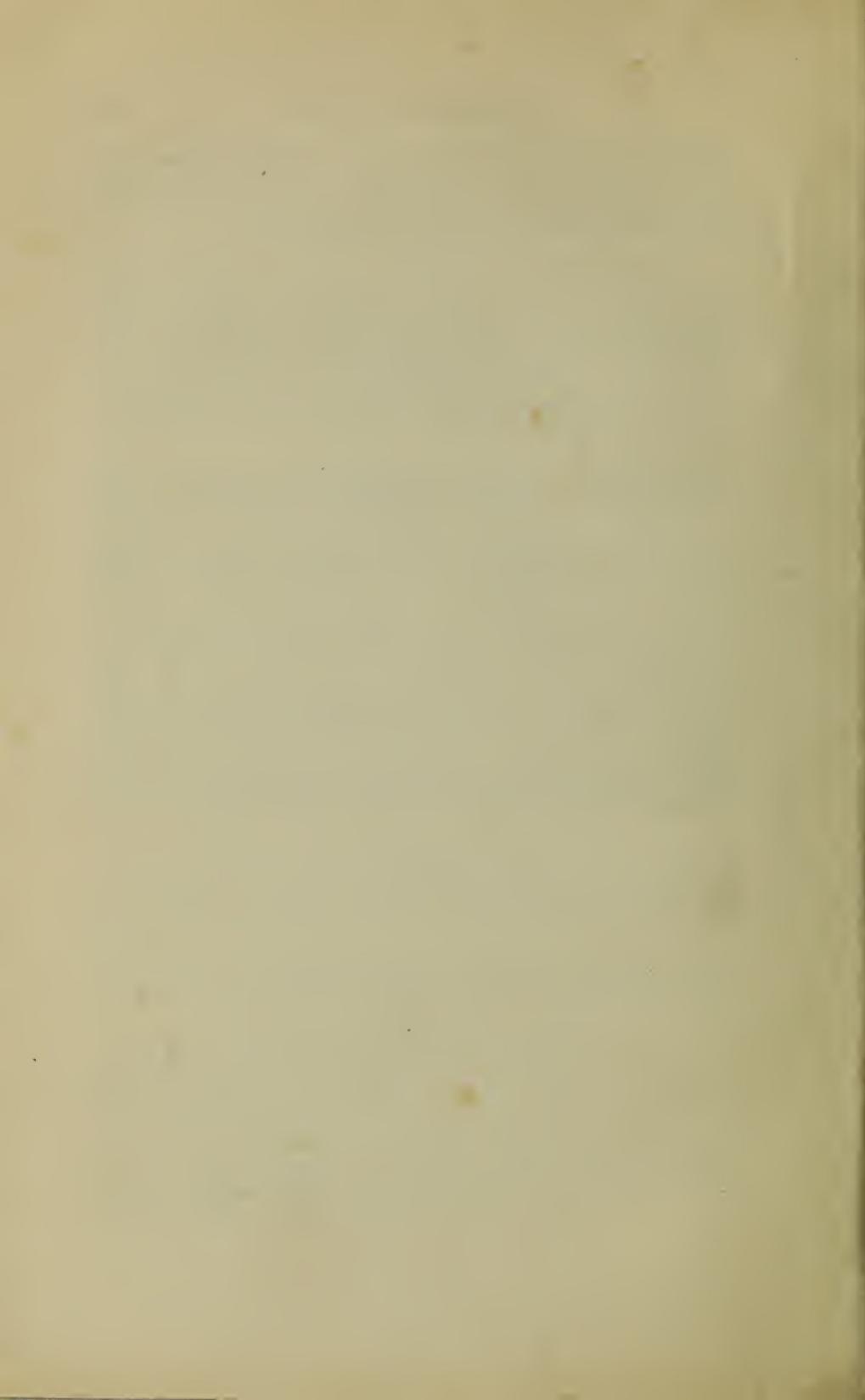
* If this Clef were mistaken for the Treble, every Note would really be a Note higher than it *seemed* to read—C looking like B, D like C, and so on, only, in the Octave below. Beginners, therefore, sometimes say, that the Alto Clef reads a Note higher than the Treble, in the Octave below.

† If this Clef were mistaken for the Treble, every Note would really be a Third lower than it *seemed* to read—A looking like C, B like D, and so on, in the same Octave. On which account, beginners sometimes say, that ‘the Soprano Clef reads a Third lower than the Treble.’

Chapters, giving at least one Example in Treble and Bass: but, after we reach Five-part Counterpoint, we shall no longer have mercy upon those who will not trouble themselves to acquire the very necessary power of reading a Classical Score.

(10) It is of immense importance that the Examples with which each Chapter concludes should be carefully analysed; for the true bearing of a Rule is learned far more easily, by a practical illustration, than by a mere statement in words. Moreover, it is necessary that the Student should clearly understand where strict obedience to the Rule is demanded, and where a certain amount of licence is permitted: and this can only be satisfactorily learned from an Example.

It was the author's original intention to have illustrated the present Treatise entirely with Examples selected from the works of the Great Masters; for, it is indisputable, that, since the time of Cherubini, no Counterpoint has been produced worthy to be compared with that written by the Composers whom he avowedly adopted as his models. But, the difficulty of finding passages exactly adapted to illustrate the precise Rule falling under discussion at any particular moment was so great, that this plan was unavoidably, though very reluctantly, subjected to considerable modification. Abundant quotations have, indeed, been made, from the works of Fux, and other famous Contrapuntists: but, in order to explain his meaning with sufficient clearness to meet the demands of those who are entering upon the study of Counterpoint for the first time, the author has found it necessary to write a large number of additional Examples, which are distinguished, by the sign ✕, from those of higher authority.



BOOK THE FIRST.

TWO-PART COUNTERPOINT

CHAPTER I.

ON THE FIRST ORDER OF COUNTERPOINT IN TWO PARTS.

RULE I.

In this species of Composition—the laws of which are more strict than those of any other—one Note, and one only, must be written, in the Counterpoint, against each Note of the *Canto fermo*.

Hence, the derivation of the terms, ‘Note against Note’ (*‘Nota contra notam’*), ‘Plain Counterpoint,’ and others of like signification.

EXAMPLE 1.

Counterpoint.

Canto fermo.

RULE II.

No Discord, of any kind, is tolerated, in Counterpoint of the First Order. The only Harmonies permitted are those represented by the Perfect and Imperfect Concords. In two Parts, therefore, we can only use the following Intervals:—

- | | | |
|--------------------|---|---------------------|
| The Octave. | } | Perfect Concords. |
| The Perfect Fifth. | | |
| The Unison. | | |
| The Major Third. | } | Imperfect Concords. |
| The Minor Third. | | |
| The Major Sixth. | | |
| The Minor Sixth. | | |

These Intervals may, however, be taken in any Octave that may seem most convenient.*

* See PRELIMINARY REMARKS (4) page ix.

RULE III.

The first Note of the Counterpoint must always form a Perfect Concord with the first Note of the *Canto fermo*.

When the *Canto fermo* is placed in the lowest Part, an Octave, Fifth, or Unison, may be written in first Bar of the Counterpoint.

EXAMPLE 2.

Counterpoint.

When the *Canto fermo* occupies the highest Part, the use of the Fifth is forbidden in the first Bar, and the Counterpoint can only begin with an Octave, or Unison.

EXAMPLE 3.

Canto fermo. Bad.

RULE IV.

In the succeeding Bars, either Perfect, or Imperfect Concords may be used. As a general rule, Imperfect Concords are preferable, in Two-part Counterpoint, to Octaves, or Fifths; but, if used exclusively, their effect would become monotonous. It is, therefore, desirable to introduce a Fifth, occasionally, for the sake of variety; and, sometimes, even an Octave; though, as the effect of the latter is weak, it should only be used for the purpose of improving the motion of the Parts.

RULE V.

Notwithstanding the harmonious effect produced by Imperfect Concords, it is forbidden to take more than three successive Thirds, or Sixths, in Similar Motion.

RULE VI.

The earlier writers on Counterpoint were unanimous in permitting the use of the Octave only when it was approached either in Oblique Motion, as at *a*, in Example 4, or by separation,* as at

* An Interval is said to be approached 'by separation,' when it is preceded, in Contrary Motion, by another Interval, smaller than itself, and, as it were, enclosed within it; so that, in order to form the second Interval, the Parts must increase their distance from each other—*i.e.*, separate—as shown at *b*, *c*, and *d* in the above Example.

b, c, and d. When it was approached by approximation,* as at *e, f, and g,* they forbade it utterly, except in the Final Cadence

EXAMPLE 4.

NOTE.—The forbidden Progression is called, in Italy, the *Ottava battuta*; in Germany, the *Streich-Octav*; because the early writers reprehended it only when it occurred—as it necessarily must, in the First Order of Counterpoint—on the accented part of the Bar.

All great authorities are not equally severe in their condemnation of the *Ottava battuta*. Albrechtsberger prohibits it, though not very strictly.† Cherubini makes no allusion to it. Fux—whose authority is greater than that of any other writer, ancient, or modern, since the time of Zarlino, and Zacconi—declares, that, after long and patient consideration, he is unable to assign any reason for the prohibition; ‡ and, as he allows his imaginary pupil, Joseph, to use the Progression, when both Parts move by Degrees, as at *e*, in Ex. 4, though not when one of them moves by a leap, as at *f*, we feel no hesitation in indulging our own pupils with an equal amount of freedom.

Beginners almost always find this Rule a little difficult. Our advice to them is, if they do not understand it at once, to take no notice of it until they have gained more experience.

RULE VII.

Except in the first and last Bars, the use of the Unison is strictly prohibited. (Be careful in the beginning.)

RULE VIII.

The intermixture of Conjunct and Disjunct Movement § is as freely sanctioned in the Part which contains the Counterpoint, as in the *Canto fermo* on which it is founded.

In Conjunct Movement, the Melody can only proceed by two Intervals:—

- The Major Second—or Tone.
- The Minor Second—or Semitone.

* An Interval is said to be approached 'by approximation,' when it is preceded, in Contrary Motion, by another Interval, wider than itself; in which case, the Parts must necessarily draw nearer to each other—i.e., approximate—in order to form it; as at *e, f, and g*, in Example 4.

† Vol. I., pp. 107-108.

‡ "Gradus ad Parnassum," pp. 53-54.

§ That is to say, Movement by Degrees, in the one case; or, by leaps in the other. (See PRELIMINARY REMARKS (8.) See, also, "Practical Harmony," page 22.)

In Disjunct Movement, the only leaps permitted are those of:

- The Major Third.
- The Minor Third.
- The Perfect Fourth.
- The Perfect Fifth.
- The Minor Sixth.
- The Octave.

It follows, from this, that leaps of the Major Sixth, the Augmented Fourth (or *Tritonus*), the Diminished Fifth (or *Quinta falso*), and the Major and Minor Seventh, together with those of all Intervals greater than the Octave, and of all Chromatic Intervals whatsoever, are strictly forbidden.

Good.

Bad.

RULE IX.

The leaps, in Disjunct Movement, are not, however, left entirely to the discretion of the Student.

It is forbidden to take more than two long leaps, in the same direction. Should the leaps be short ones, three, taken in the same direction, are tolerated, though not desirable.

Even two leaps, in the same direction, are prohibited, should one of them be that of the Octave, which must always be preceded, and followed, by notes moving the opposite way.

Good.	Tolerated.	Bad.
Bad.	Good.	Bad.

RULE X.

The *Canto fermo*, and Counterpoint, may proceed together, either in Contrary, Similar, or Oblique Motion.* Contrary Motion is, as a general rule, the most desirable; but, the best effect is usually produced by a judicious intermixture of the three.

RULE XI.

Any Note may be struck a second time, in the Counterpoint, if necessary; provided the figure be not permitted to recur too

* See PRELIMINARY REMARKS (5), page x. Also, "Practical Harmony," page 21.

frequently. This provision is indispensable, in order to admit the possibility of Oblique Motion in Plain Counterpoint: but, a threefold repetition of the same Note, in the present Order, would argue great poverty of invention, on the part of the Student.

RULE XII.

The Parts may be permitted to cross each other, without restriction of any kind, either for the purpose of improving the Melody, or of avoiding objectionable progressions. In the following example, the First Voice passes below the Second, at *a* and *b*, in order to break the succession of six Thirds, which would offend against the provisions of Rule V., were the highest Note always sung by the highest Voice.

EXAMPLE 7.

RULE XIII.

Consecutive Fifths, Octaves, and Unisons* are strictly prohibited, both in Similar, and Contrary Motion. The following passages, therefore, are all equally faulty.†

EXAMPLE 8.

RULE XIV.

It is forbidden to approach a Perfect Concord, in Similar Motion.‡

This law is designed to prevent the introduction of the faulty progressions, called Hidden Fifths, Octaves, and Unisons, which are particularly objectionable in Two-part Counterpoint.§

Such progressions must necessarily occur, wherever two Parts

* See PRELIMINARY REMARKS (6-7), pages x, and xi. Also, "Practical Harmony," page 23-25.

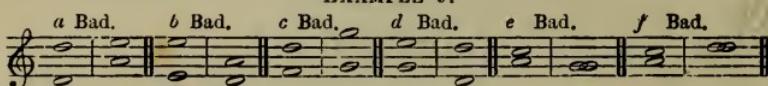
† Consecutive Fifths, and Octaves, by Contrary Motion, are, however, tolerated, in Counterpoint in four or more Parts, when no way of escape is possible.

‡ See CARDINAL RULES I and III, page xi.

§ See "Practical Harmony," Chap. XL, page 98-99.

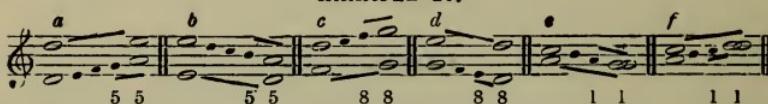
proceed, in Similar Motion, towards a single Fifth, Octave, or Unison, to which one of them, at least, moves by a leap, as in the following example:—

EXAMPLE 9.



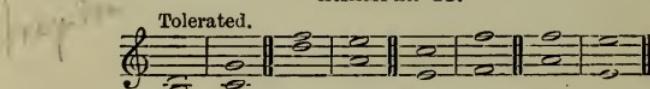
These progressions are condemned, because, were the leaps filled up by the Intervals of the Diatonic Scale, the Fifths, Octaves, and Unisons, would cease to be "Hidden," and become very clearly apparent.

EXAMPLE 10.



The impression left upon the ear, by such passages as these, when sung by two Voices only, is so disagreeable, that they are as sternly prohibited, in Two-part Counterpoint, as Consecutive Fifths, Octaves, or Unisons, openly confessed. The only case in which they are admissible is, when one of the Parts moves by a Semitone; but, even this Licence is scarcely valid, in Two-Part Counterpoint of the present Order.

EXAMPLE 11.



NOTE.—Cherubini * describes this exception; but, rather as a thing to be avoided, in Two-part Counterpoint, than otherwise. Fux † does not even mention it; but, carrying out the plain letter of the law, condemns all infractions of it with equal severity.

RULE XV.

The False Relations of the Octave, and of the Tritonus, are strictly forbidden.‡

A False Relation is produced by the introduction, into one Part, of a Note more or less violently opposed to some other Note, occurring, *in the next Chord*, in another Part.

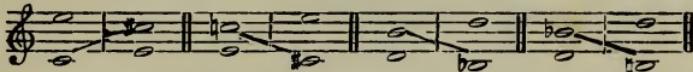
Now, no Notes can be more violently opposed to each other than C, and C♯; or B, and B♭. If, therefore, we place C♯ in one Part, after C♭ in another part; or B♭, in one Part, after B♯, in another Part; we produce— even though the objectionable Notes be not

* Vol. I, pp. 9-11. † *Grad. ad Parnass.*, pp. 49-50.

‡ See "Practical Harmony," Chap. XLII, p. 104.

sounded simultaneously—an effect so hideous, that the ear at once condemns the passage as intolerable. This horrible effect is called, the False Relation of the Octave.

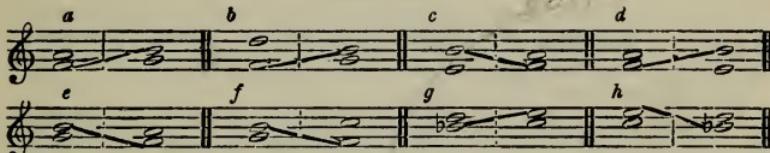
EXAMPLE 12.



The effect of the False Relation of the Tritonus, though less detestable than that of the Octave, is quite disagreeable enough, especially when taken in Similar Motion, to merit the sentence of condemnation which has been justly passed upon it by Contrapuntists of all ages.

This False Relation occurs whenever two notes, in two different Parts, and in two Contiguous Bars, would produce a Tritonus—*i. e.*, an Augmented Fourth—if sounded together. In the following example, the objectionable Interval is formed, in some cases, by the notes, F and B; in others, by B \flat and E.

EXAMPLE 13.



It will be noticed that the examples given at *a*, *e*, *g*, and *h*, in Similar Motion, are more disagreeable than the rest.* But though the discordance is mitigated, to a certain extent, in some of the other cases, by the effect of Contrary Motion, all are more or less reprehensible, in Two-part Counterpoint, though, as the number of Parts multiplies, the rigour of the law decreases.[†]

A careful distinction must, however, be drawn between the False Relation of the Tritonus, and that of its Inversion, the Diminished (or False) Fifth. If the B be placed below the F, or

* This disagreeable effect must necessarily occur, whenever two Major Thirds are taken in Similar Motion, upon a Bass which moves, upwards or downwards, by a Major Second. Some Contrapuntists make the prohibition of these two Thirds into a separate Rule; but it really forms an essential part of Rule XIV, since it simply forbids the False Relation of the Tritonus in its most objectionable form.

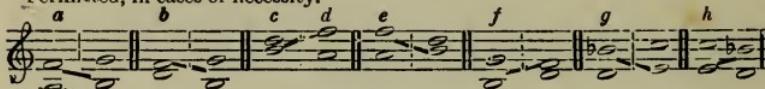
[†] Cherubini condemns the False Relation of the Tritonus more severely than any other writer. But, his strictures, stern as they are, have been supposed to mean even more than he himself intended, by careless commentators, who have applied to Counterpoint in many Parts the rule which he dictated for Two-part Counterpoint only. (See his remarks in Vol. I pp. 15-17.)

A B C D E F G H

the E below the B \flat , in passages such as those shown in our example, the resulting effect, though not always pleasant, will be far less objectionable than in the opposite case. These passages, therefore, may be condoned, in case of necessity, especially when taken in Contrary Motion, though they should always be avoided, if possible, in Two-part Counterpoint.

EXAMPLE 14.

Permitted, in cases of necessity.



RULE XVI.

The two last notes of every Exercise must form what is called a True Cadence—the *Clausula vera* of the older writers—for which a special formula is necessary.*

The *Canto fermo* always ends by descending one Degree upon the Tonic.

When the *Canto fermo* is placed in the lowest Part, the Counterpoint must end with an Octave, preceded by a Major Sixth.

When the *Canto fermo* is placed in the upper Part, the Counterpoint must end with an Unison, preceded by a Minor Third—or, an Octave, preceded by a Minor Tenth, (as explained in the last paragraph of Rule II).

In order to comply with these conditions, it will be necessary, when the *Canto fermo* is in the Minor Mode, to raise the Leading-Note—which will always be found in the last note but one of the Counterpoint—by an Accidental Sharp, or Natural, in the usual manner. Were this precaution neglected, the Third would become Major, and the Sixth Minor.

EXAMPLE 15.

In C Major.	<i>Canto fermo.</i>	In A Minor.
<i>Canto fermo.</i>		<i>Canto fermo.</i>
	Bad.	
<i>Canto fermo.</i>		<i>Canto fermo.</i> Bad.
	Bad.	
<i>Canto fermo.</i>		<i>Canto fermo.</i>

No other form of ending than this is permitted, under any circumstances whatever.†

* See Zarlino's "Le Intitutionsi harmoniche," pp. 221 et seq. (Venice, 1558.)

† Even in Counterpoint, for three, four, or any greater number of Voices, the formula here prescribed must be fulfilled, by two of the Parts, while the others complete the Harmony.

RULE XVII.

Modulation is sanctioned, when the conformation of the *Canto fermo* tends to encourage it; but, only for a few Bars at a time; and, only to the Attendant Keys—that is to say, the Keys of the Dominant, Sub-Dominant, Sub-Mediant, Mediant, and Super-Tonic, when the *Canto fermo* stands in the Major Mode; and the Mediant, Sub-Mediant, Dominant, Sub-Dominant, and Minor Seventh of the Descending Scale, when the Mode of the *Canto fermo* is Minor.*

During the process of Modulation, and immediately before, and after it, the danger of breaking Rule XV. will be very greatly increased, by the introduction of the necessary Accidentals.

RULE XVIII.

The Student should always write for Voices. It will be time enough for him to think of Instrumental Music when his Vocal Parts are faultless.

Voces of all kinds may be employed; care being taken to select those most suitable to the compass of the *Canto fermo*, and Counterpoint.

Exercises may be written, in the present Order, for First and Second Soprano; Soprano, and Alto; Soprano, and Tenor; Soprano, and Bass; Alto, and Tenor; Alto, and Bass; Tenor, and Bass; two Altos; two Tenors; or, two Basses.

It will be noticed that the compass of the *Canto fermo* is always very limited; and it is desirable that the range of the Counterpoint should be equally restricted. It is quite possible to write a splendid Counterpoint—as the Great Masters have proved, over and over again—within the limits of an Octave. At any rate, it is well to confine each part within the limits of the Stave; or, at least, not to exceed those limits by more than one ledger-line above or below—a condition with which it is not difficult to comply, provided the Voices be judiciously selected.

Every Voice-Part should be written in its own proper Clef. We have already had occasion to speak very strongly, on this point; and can only reiterate, here, the advice we have given to our readers in another place.† The value of that advice will be best understood by those who have had the courage to act upon it.

We shall now present the reader with some complete examples of this Order of Counterpoint, written, for his guidance, in illustration of the foregoing Code of Laws, though, not without occasional deviations, which have been purposely selected as

* See the remarks on Modulation, in “*Practical Harmony*,” Chapter XLIII.

† See PRELIMINARY REMARKS (9), page xi.

instances of the exceptions which sometimes serve to prove the Rule.

NOTE.—A careful examination of these Exercises will lead to the detection of two notable Licences. The first of these occurs in Exercise III, where Fux himself has introduced the False Relation of the Tritonus in Contrary Motion, between the seventh Note in the Tenor, and the eighth in the Treble. The second will be found in Exercise IV, where the same False Relation takes place—also, in Contrary Motion—between the third Note in the Tenor, and the fourth in the Bass.

Both these infractions of Rule XV have, beyond all doubt, been introduced for the purpose of improving the flow of the Melody; but, as it needs a very learned Musician to decide, in such cases as these, whether or not the advantage is great enough to condone the Licence, the Student must not venture to take similar liberties in his own Exercises, until he becomes very far advanced.

EXERCISE I.

EXERCISE II.

IN THE MINOR MODE.

EXERCISE III.

EXERCISE IV.

EXERCISE V.

BEETHOVEN. (Corrected by ALBRECHTSBERGER.)*

Canto fermo. (By ALBRECHTSBERGER.)

After having minutely analysed the foregoing Examples, and tested their correctness by reference to the Rules already laid down, the Student may proceed to write some Exercises on his own account.

For this purpose, he may select any *Canto fermo* he pleases, from the series provided for him at page 133; and, placing it in the lower Part, write a Counterpoint above it, in the strictest possible accordance with the rules he has learned. Having accomplished this task, to the best of his ability, he must place the *Canto fermo* in the upper Part, and write a Counterpoint below it. When he has experimented upon the same *Canto fermo* several times, in both Parts—and not till then—he may go through the same process with another; continuing the operation until he feels quite sure of writing his Exercises without breaking a single Rule. He is recommended to begin with a *Canto fermo* in the Major Mode; and not to attempt the Minor, until he can write with some little freedom. He should write his Exercises for all kinds of Voices: paying particular attention to the directions given in Rule XVIII; and he may not only write out the *Canto fermo* in any Clef he pleases, but may also, should he find it necessary to do so, transpose it into any Key best suited to the Voice he has chosen. Finally, he will find it a convenient plan to write the *Canto fermo* in red ink, and the Counterpoint in black. In Counterpoint of many Parts, this expedient saves much trouble, by distinguishing, at a glance, the Notes which may not be altered, from those which may.

Any attempt to attack the difficulties of the Second Order of Counterpoint, before those connected with the First have been thoroughly conquered, will certainly end in failure.

* The small Note, in parenthesis, accompanied by the letter (A), indicates Albrechtsberger's correction. The Note originally written, by Beethoven, was the D, which is here struck through.

CHAPTER II.

ON THE SECOND ORDER OF COUNTERPOINT IN TWO PARTS

RULE XIX.

In Counterpoint of the Second Order, two Minims must be written against each Semibreve of the *Canto fermo*, except in the first and last Bars.

EXAMPLE 16.

Counterpoint.

Canto fermo.

RULE XX.

As Exercises in Counterpoint are almost invariably written in *Alla breve* time, with two Beats in the Bar, governed by a single Accent, it follows, that the first Minim will always fall on the Down-beat, or accented portion of the Bar—called, by Contrapuntists, the *Thesis*—while the second will fall on the Up-beat, or unaccented portion—called the *Arsis*.* It will be seen, hereafter, that this distinction is of very great importance.

RULE XXI.

The first Bar must begin with a Minim-Rest, and terminate with a Minim; which Minim must form a Perfect Concord with the First Note of the *Canto fermo*: as at *a*, *b*, *c*, *d*, and *e*, in Example 17. It is not, indeed, absolutely forbidden to begin with two Minims in the Bar, in cases of necessity, as at *f*, *g*, *h*, and *i*, though the Minim Rest is greatly to be preferred. But, in whatever part of the Bar the First Minim may be placed, it is indispensable that it should form a Perfect Concord with the *Canto fermo*.

* As these two Greek words are constantly employed by all the best writers on Counterpoint, it will cost the Student less trouble to accustom himself to their use—applying the term, *Thesis*, to the first Minim in every Bar, and *Arsis*, to the second—than to translate them into “the accented” or “unaccented part of the Measure.” Literally, *Thesis* (*θέσις*) means the depression of the hand; and *Arisis* (*ἀρσίς*), its elevation.

When the *Canto fermo* is in the lowest Part, the first Minim may form either an Octave, a Fifth, or an Unison with it; as at *a, b, c, f, g.*

When the *Canto fermo* is in the upper Part, the Counterpoint can only begin with an Octave, or an Unison; as at *d, e, h, i.*

EXAMPLE 17.

RULE XXII.

The first half (*Thesis*) of every Bar, except the first, must be occupied, either by a Perfect, or an Imperfect Concord, exactly as in the First Order of Counterpoint. Indeed, the more closely the Rules of the First Order are observed, in this particular, the better will be the Exercises written in the Second.*

RULE XXIII.

The second half (*Arsis*) of every Bar, except the first,† may be occupied, either by a Concord, Perfect or Imperfect; or, by a Discord.

When both Minims represent Concords, they may proceed, either in Conjunction, or in Disjunct Movement; and, in this case, they may both form parts of one and the same Chord, as at *a*, or, they may belong to two different Chords, as at *c, d*, in Example 18.

When the second Minim is a Discord, it can only proceed in Conjunction Movement: in other words, it can neither be approached, nor quitted, by a leap, even so small as that of a Third.

Moreover, every Discord must lie between two Concords: either, in direct Diatonic succession, as C, D, E; or, by a return to the Note which has just been left, as C, D, C—the Discord being represented, in both cases, by the Note, D.

None but Diatonic Discords can be used: but, it is not at all necessary that they should be resolved in the usual manner. For instance, the Seventh, and Ninth, may move upwards, as well as

* Rule I is, of course, inapplicable; and Rule XI is superseded by Rule XXXII. But, almost every other Rule belonging to the First Order has more or less effect upon the accented Notes of the Second.

† Even in the first Bar, when it contains two Minims, the Arsis may be occupied by a Discord.

downwards. The reason of this is, that these Intervals appear, not as essential Discords, but, as Passing-Notes, which are subject to no law save that of lying, in Diatonic succession, between two Concords.*

In the following Example, each Discord is denoted by an asterisk.

EXAMPLE 18.

RULE XXIV.

In certain exceptional cases it is permitted, in one Bar only, to sound the Discord on the Thesis, and the Concord on the Arsis, provided the Discord be taken as before, in Conjunction Movement, and placed between two Concords.

In this instance the Discord appears, not as a Passing, but as a Changing-Note,† the effect of which is so harsh, that it can only be used in cases of urgent necessity, or for the sake of improving an otherwise intractable Melody.

EXAMPLE 19.

不协音
CHERUBINI.

* See "Practical Harmony," Chap. XXXVI.

† Ib. Chap. XXXVII.

RULE XXV.

The employment of the Unison is forbidden, upon the Thesis, except in the first and last Bars.

In cases of exceptional difficulty, it may sometimes be allowed to appear upon the Arsis; but, even here, it should be studiously avoided, if possible, in Two-Part Counterpoint.

RULE XXVI.

It is forbidden to write Fifths, or Octaves, on the Thesis, in two or more successive Bars.

EXAMPLE 20

This law is the natural corollary of that portion of Rule XXII which treats of the subjection of these initial Minims to the Rules of the First Order of Counterpoint.

Nevertheless, a certain amount of indulgence is permitted, in difficult cases, on condition that the intervening Minims proceed in Contrary Motion, and, by an Interval greater than a Third.

EXAMPLE 21. 23

Fux permits this Licence, freely.* Cherubini mentions it, but with grave disapproval.† Most later writers object to it; and not without good reason. The Student will, therefore, do well to take advantage of it only in cases of extreme difficulty; and even then, only when the *Tempo* is so slow that Minims may almost pass for Semibreves.

No mention is here made of Consecutive Unisons, the occurrence of which is sufficiently provided against, by Rule XXV.

* *Gradus ad Parnassum.* p. 58. † Vol. I. pp. 22-25.

RULE XXVII.

The employment of Fifths, Octaves, or even Unisons, on the Arsis, in two or more successive Bars is not forbidden. Still, it is desirable that this permission should only be claimed—especially with regard to Unisons—in cases which present no way of escape; since its effect is seldom good, in Two-Part Counterpoint.

EXAMPLE 22.

Good.

It is scarcely necessary to add, that Consecutive Fifths, Octaves, or Unisons, between the last Minim in one Bar, and the first in the next, are absolutely impossible.

EXAMPLE 23.

Bad.

RULE XXVIII.

Hidden Fifths, Octaves, and Unisons, are also strictly forbidden, between the last Minim in one Bar, and the first in the next—the only situation in which it is possible for them to occur.

EXAMPLE 24.

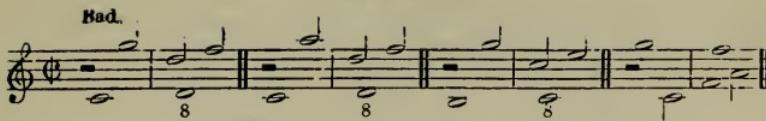
Bad. Bad. Bad.

RULE XXIX.

The *Ottava battuta*—which, as its name implies, can only occur on the Thesis—is as strongly forbidden, in the Second Order of Counterpoint, as in the First.

We have already described this progression, in Rule VI., so fully, that it is only necessary, here, to say, that the Octave may not be approached by a leap, at the beginning of a Bar, even in Contrary Motion.

EXAMPLE 25.



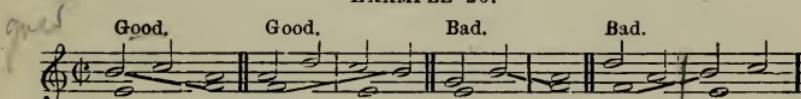
NOTE.—Cherubini is equally silent, on the subject of this progression, when treating of the First, and the Second Order of Counterpoint. Albrechtsberger * forbids it, in two Parts, but sanctions it, in three, and, still more, in four. Our own advice to the Student is, to avoid it, wherever it is possible to do so without falling into a worse error; but, should he find any difficulty in understanding the Rule, he may postpone its consideration until he is farther advanced.

RULE XXX.

The False Relation of the Octave is absolutely forbidden, both on the Thesis, and the Arsis.

The False Relation of the Tritonus may be far more easily avoided, in the Second Order, than in the First, since its effect is completely destroyed, by the interpolation of a Minim between two notes which would otherwise produce it. It must, however, be carefully avoided, between the last Note in one Bar, and the first in the next.

EXAMPLE 26.



RULE XXXI.

The alternation of Conjunct and Disjunct Movement is freely permitted, and the Parts may cross, as before, to any extent: but, a succession of leaps is even less desirable, in the Second Order, than in the first.

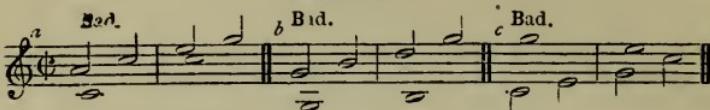
The leap of the Minor Sixth, against which no objection is raised, in the First Order, can only be permitted, in the Second, in the case of a grave difficulty—as, for instance, when two Parts have approached so near together that it is almost impossible to move. But, even in this dilemma, the leap of an Octave is preferable.

In all other respects, the directions contained in Rules VIII and IX, remain in full force, with the additional restriction, that three successive leaps of a Third, producing, in the aggregate, the

* Vol. i., pp. 107-108.

Interval of a Seventh, as at *a*, in Example 27, cannot be permitted. Nor is it at all desirable to form, by a succession of leaps, the Intervals of a Common Chord, as at *b* and *c*.

EXAMPLE 27.



RULE XXXII.

It is permitted, in the First Order, to strike any given Note a second time, in the Counterpoint. (See Rule XI.) In the present Order, this permission is only accorded in the last Bar but one, should any difficulty arise, with regard to the management of the Cadence, the formation of which we shall now proceed to discuss.

RULE XXXIII.

The last Note of the Counterpoint must be of equal length with the last Note of the *Canto fermo*—that is to say, it must occupy an entire Bar.

When the *Canto fermo* is in the lower Part, the last Note must be an Octave, preceded, as in the First Order, by a Major Sixth; which Major Sixth must be preceded, in its turn, by a Perfect Fifth; as at *a*, in Example 28.

When the *Canto fermo* is in the upper Part, the last Note must be an Unison (or Octave), preceded by a Minor Third; which Minor Third must be preceded, in its turn, by a Perfect Fifth; as at *b*, and *c*.

In the Minor Mode, it will be necessary to raise the Sixth of the Scale, as well as the Seventh, by an Accidental Sharp, or Natural, when the *Canto fermo* is in the lowest part; as at *d*.

The Exercise will thus terminate, as in the First Order, with a True Cadence; and, it is for the purpose of facilitating this arrangement that the indulgence, mentioned in Rule XXXII, is granted, in obstinate cases; as at *g*.

EXAMPLE 28.

RULE XXXIV.

The most severe test to which an Exercise in the Second Order of Counterpoint can be subjected is that of striking out the second Minim, in every Bar, except the last but one, in which the first Minim must be struck out. Should the counterpoint then form a pure example of the First Order, it must be very well written indeed. It will be well, therefore, to make the experiment, in every case; though it does not at all follow that every Exercise which will not stand the trial must *necessarily* be a bad, or even a second-rate one.

EXAMPLE 29.

Second Order. First Order.

We shall now proceed to lay before the reader a few complete Examples, in illustration of the foregoing Rules; leaving him, after he has carefully studied them, to write as many more as he may think necessary, on the *Canti fermi* provided for him, at page 133, and strongly advising him to continue the process, until he can be quite sure of writing any number of such Exercises without breaking a single Rule unwittingly.

NOTE.—In Exercise VI, three cases of the False Relation of the Tritonus are introduced, in Contrary Motion, between Bars two and three, three and four, and eight and nine, for the purpose of improving the Melody. A similar Licence is taken in Exercise IX, between Bars nine and ten. But, here, it was *absolutely impossible to avoid it*, on account of the indispensable progression towards the Cadence. These intentional infractions of the strict law are not set forth for imitation—though, in such cases as that shown in Exercise IX, no other course is open—but, for the purpose of encouraging the Student, under the pressure of unavoidable difficulty.

EXERCISE VI.

Fux.

EXERCISE VII.

Canto fermo.

FUX.

EXERCISE VIII.

BEETHOVEN. (Corrected by ALBRECHTSBERGER.)

Canto fermo. (By ALBRECHTSBERGER.)

IN THE MINOR MODE.

EXERCISE IX.

Canto fermo.

EXERCISE X.

Canto fermo.

RULE XXXV.

It is sometimes necessary to employ the Second Order of Counterpoint, in Triple Time; in which case, three Minims must be written against each Semibreve in the *Canto fermo*, except in the first and last Bars.

No new Rules are necessary, for this variety. The Bar must always begin with a Concord, Perfect, or Imperfect: while the second, and third Minims in the Bar strike either Concords, or Discords, provided that, in the latter case, every Discord be made to lie, in Conjunct Movement, between two Concords. Moreover, the Counterpoint must begin with a Minim-Rest; and its last Note must occupy a full Bar.

Exercises of this kind may either be written in $\frac{3}{2}$ Time, with the addition of a Dot to every Semibreve in the *Canto fermo*: or, they may be written in a certain species of antient Rhythm, in which every Semibreve was considered as equal to three Minims, instead of two.* In this case, the Semibreves in the *Canto fermo* may be left without Dots, and three Minims may be written against each, in the other Part. This kind of Time is denoted by a Circle, at the Signature, as shown in Exercise XII.

IN TRIPLE TIME.

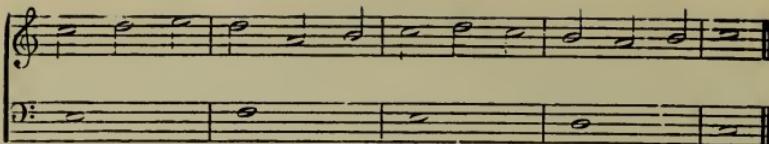
EXERCISE XI.

Canto fermo.

EXERCISE XII.

Canto fermo.

* Called, by early writers, the Greater Prolation. In Perfect Time, three Semibreves were equal to one Breve. (See 'A History of Music, for Young Students,' by W. S. Rockstro, page 17.)



When the Student has thoroughly mastered the difficulties of the Second Order of Counterpoint, he may begin to consider the Third, of which we shall speak in our next Chapter.

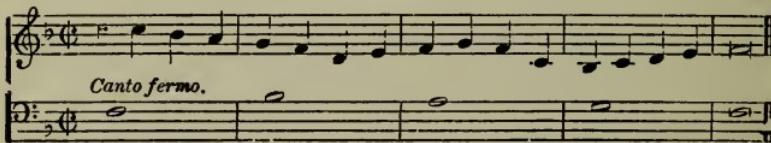
CHAPTER III.

ON THE THIRD ORDER OF COUNTERPOINT IN TWO PARTS.

RULE XXXVI.

In Counterpoint of the Third Order, four Crotchetts must be written against each Semibreve of the *Canto fermo*, except in the first and last Bars.

EXAMPLE 30.

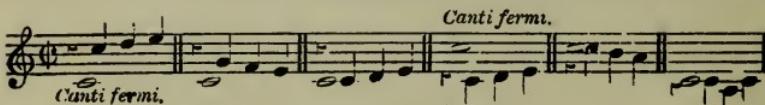


RULE XXXVII.

It is highly desirable that the first Bar of the Counterpoint should begin with a Crotchet-Rest, followed by three Crotchets.

This law is not absolute, in cases of difficulty; but, in whatever part of the Bar the first Crotchet may be placed, it is indispensable that it should form a perfect Concord with the *Canto fermo*; the use of the Fifth, for the first Note, being only permitted when the Subject is in the lowest Part.

EXAMPLE 31.



RULE XXXVIII.

In the succeeding Bars, the first Crotchet must always form a Concord with the *Canto fermo*; in which, and all other respects, it will be subject to exactly the same laws as the Minim on the Thesis in the Second Order.*

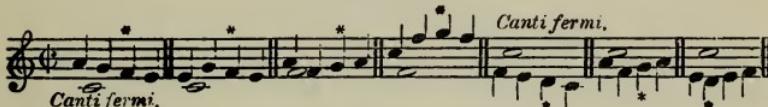
The second, third, and fourth Crotchets, may represent either Concords, or Discords.

When Concords only are employed, they may proceed either in Conjunction, or Disjunct Movement.

When Discords are intermixed with Concords, they will be subject to the same laws as in the Second Order †—that is to say they must proceed, diatonically, in Conjunction Movement, in such wise that every Discord may lie between two Concords.

In the following illustration, each Discord is marked with an asterisk.

EXAMPLE 32.

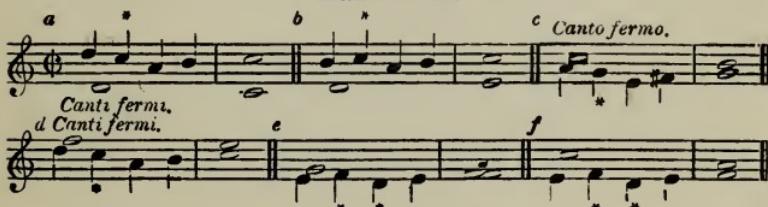


RULE XXXIX.

An extremely beautiful exception to the foregoing Rule is so constantly found in the works of the Great Masters, that it has passed into a definite law.

When, in a descending passage, a Discord falls upon the second Crotchet in the Bar, it is permitted, instead of passing at once to the necessary Concord, to fall a third, and then ascend to it.

EXAMPLE 33.



NOTE.—Fux, writing in barbarous Latin, calls this form of Discord a *Nota cambiata* ‡; and defends it, on the ground, that, were the Spaces at *a*, &c., in the foregoing Example, filled up by Quavers, all would be according to Rule §.

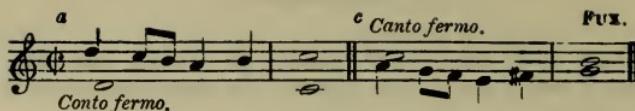
* See Rules XXII, XXIV, XXV, XXVI, XXIX, &c.

† See Rules XXIII, XXVII, &c.

‡ Ital. *Nota cambiata*. Germ. *Wechsel-Note*. Literally, a Changing Note; but, not to be confounded with the more ordinary form of Changing Note described in Rule XXIV.

§ *Gradus ad Parnassum*, pp. 64-65

EXAMPLE 34.



Cherubini animadverts most bitterly against the Licence, and absolutely prohibits it.* Albrechtsberger, on the contrary, allows it freely.† But, its best defence lies in the marvellously beautiful effects it is found to produce, in the hands of such Masters as Palestrina, Vittoria, Orlando di Lasso, Byrd, Tallis, Orlando Gibbons, and other Ecclesiastical Composers of the best periods of Art. For, it must always be remembered, that the written laws of Counterpoint are based upon the practice of these great Composers.

It must, however, be confessed, that the Examples marked *e* and *f*, in our first illustration, in which two Discords succeed each other without an intervening Concord, are extreme cases, not to be recommended for imitation. And, it is principally against such cases as these that Cherubini's diatribe is directed.

RULE XL.

A judicious intermingling of Conjunction and Disjunct Movement is very desirable; but, the smaller the number of leaps, the better will be the Counterpoint.

All the leaps mentioned in Rule VIII are permissible; but that of the Minor Sixth must only be used as an escape from some very serious difficulty, and may, indeed, be considered as forbidden.

The directions laid down, in Rules IX, and XXXI, concerning successive leaps, must be observed with even greater strictness than in the First and Second Order.

A leap, made for the purpose of crossing the Parts, when they approach too closely together, is always commendable, even though it be that of an Octave—which, indeed, is a very convenient leap to take, in the middle of a Conjunction passage.

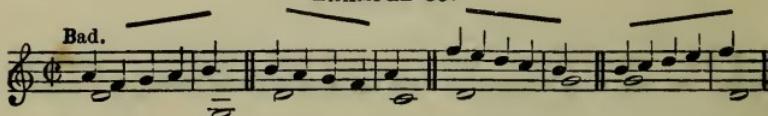
RULE XLI.

In this order of Counterpoint, it is forbidden to strike the same Crotchet twice, under any circumstances whatever.

RULE XLII.

The use of the Tritonus (or Augmented Fourth), and the False (or Diminished) Fifth, as Intervals of Melody, is strictly forbidden, not only by leap, but even when the intervening Degrees are filled in.

EXAMPLE 35.



* Vol. i, pp. 22-24.

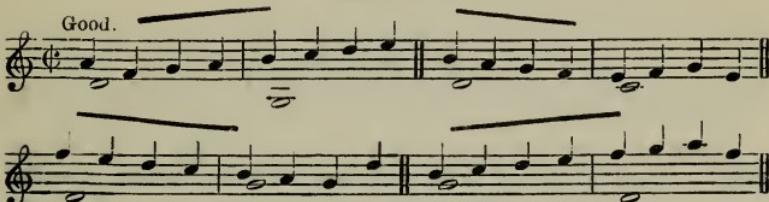
† Vol. i, pp. 124-125.

This error may frequently be corrected by the introduction of an Accidental Flat, so placed as to render the Intervals Perfect.



Or, the fault may be avoided by carrying on the passage farther, in the same direction, so as to pass through the obnoxious Intervals; for, it is only when the notes which form these occur at the two extremities of the passage that they are objectionable.

EXAMPLE 36.

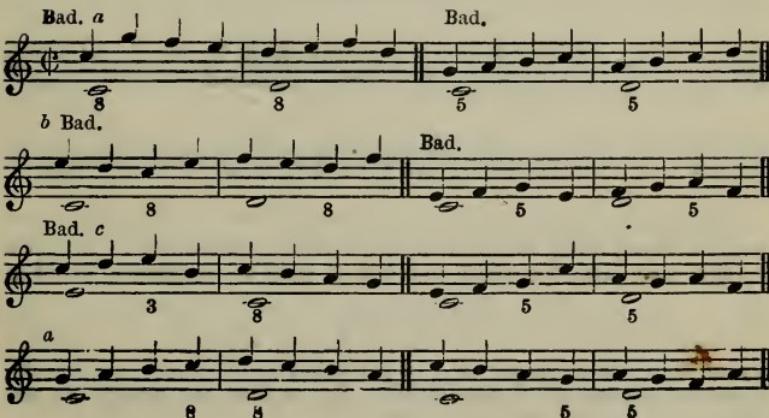


RULE XLIII.

Consecutive Fifths, Octaves, and Unisons, are strictly forbidden—

- a. Between the first Crotchets of two successive Bars.
- b. Between the third Crotchets of two successive Bars.
- c. Between the third Crotchet of one Bar, and the first of the next.
- d. Between the fourth Crotchet of one Bar, and the first of the next.

EXAMPLE 37.



It will be seen, from these examples, that neither Contrary Motion, nor the leap of an Interval greater than a Third (as described in Rule XXVI), nor the intervention of one, two, or even three Crotchets, will avail to save Consecutive Fifths, Octaves, or Unisons, in this Order of Counterpoint, when they occur in prominent parts of the Bar.

RULE XLIV.

The employment of the Unison is permitted, as usual, in the first and last Bars.

In other Bars, it is tolerated, in the second, or fourth Crotchet, but should always be avoided, if possible, on the third, and is, of course, strictly forbidden, on the first.

RULE XLV.

The last Note in the Counterpoint must be of equal length with the last Note of the *Canto fermo*.

When the *Canto fermo* is in the lowest Part, the Counterpoint must end, as in other True Cadences, with an Octave, preceded by a Major Sixth. This arrangement, however, is not always easy to accomplish. It falls in most smoothly, when the first Crotchet in the last Bar but one is either a Third, as at *a*, or a Fifth, as at *b*, *c*, *d*, and *e*, in the following Example. Or, it may sometimes be very gracefully managed, as at *f*, or *h*, by the assistance of the Licence described in Rule XXXIX.*

EXAMPLE 38.

When the *Canto fermo* is in the upper Part, the Cadence must end, as usual, with an Unison (or Octave), preceded by a Third. In this case, also, the most convenient plan is, to place a Third in

* This last method is, of course, prohibited by Cherubini. The example quoted from Albrechtsberger, at *f*, notwithstanding its exceeding grace, contravenes the provisions of Rule XLIII. Yet, as Fux, also, permits its use, the Student need not fear to introduce it.

the beginning of the last Bar but one, as at *a*, and *b*, in Example 39; but, it is possible to manage with a Sixth, as at *c*, or by crossing the Parts, as at *d*, in the same example.

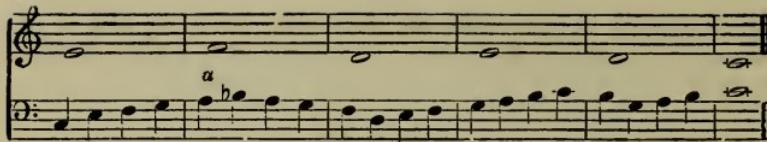
EXAMPLE 39.

Of these forms, the three first only are entirely free from reproach. Rule XLII is broken, at *d*; and Rule XLIII, both, at *d*, and at *e*. There is, however, so much difficulty, sometimes, in closing gracefully, that such *formulae* as these may occasionally be found very useful.

NOTE.—In analysing the following Examples, the Student will observe that a $B\flat$ has been introduced, at *a*, for the purpose of correcting the Tritonus which would otherwise have occurred, between that note, and the first Crotchet in the next Bar: while, at *b*, *c*, Albrechtsberger has introduced Octaves, on the Third Crotchets, in two successive Bars, for the purpose of improving the grace of his Melody.

EXERCISE XIII.

EXERCISE XIV.



IN THE MINOR MODE.

EXERCISE XV.

ALBRECHTSBERGER.

Musical score for Exercise XV, Part II, in the minor mode. It consists of four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music is in common time. The first staff is labeled "Canto fermo.". The second staff has a rest. The third staff has a rest. The fourth staff has a rest.

EXERCISE XVI.

ALBRECHTSBERGER.

Musical score for Exercise XVI, in the minor mode. It consists of four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music is in common time. The first staff is labeled "Canto fermo.". The second staff has a rest. The third staff has a rest. The fourth staff has a rest. The notes in the first staff are labeled 'a', 'b', 'c', and 'd' respectively.

EXERCISE XVII.

Musical score for Exercise XVII, in the minor mode. It consists of four staves. The first staff is in treble clef, the second in bass clef, the third in treble clef, and the fourth in bass clef. The music is in common time. The first staff is labeled "Canto fermo.". The second staff has a rest. The third staff has a rest. The fourth staff has a rest. The notes in the first staff are labeled 'a', 'b', 'c', and 'd' respectively.

CHAPTER IV.

ON THE FOURTH ORDER OF COUNTERPOINT, IN TWO PARTS.

RULE XLVI.

In the Fourth Order of Counterpoint, every Semibreve in the *Canto fermo*, except the last, is accompanied by a syncopated Minim, struck upon the Arsis, and tied to another Minim on the Thesis of the following Bar.

The Notes of the *Canto fermo*, and the *Counterpoint*, are, therefore, of equal length, though not sounded together.

EXAMPLE 40.

The musical score consists of two staves. The top staff is for the soprano voice, starting with a rest followed by a melodic line. The bottom staff is for the bassoon, showing sustained notes. The key signature is one flat, and the time signature is common time. The vocal line includes the instruction "Canto fermo." in parentheses.

A greater number of Licences may be claimed in this Order, than in any other, in recognition of its exceeding difficulty.

RULE XLVII.

The first bar of the Counterpoint must begin with a Minim Rest, followed by a Minim, on the Arsis, to be tied to another Minim, on the Thesis of the next Bar.

The first Minim must always form a Perfect Concord with the *Canto fermo*, a Fifth being permitted only when the Subject is in the lowest part.

EXAMPLE 41.

Canti fermi.

P.

RULE XLVIII.

In the succeeding Bars, the Minim on the Arsis must always form a Concord, Perfect or Imperfect, with the *Canto fermo*.

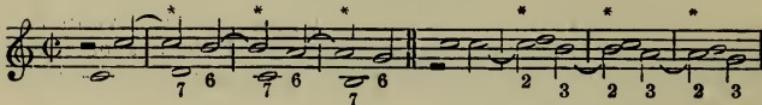
The tied Minim, on the Thesis, may form either a Concord, or a Discord.

Should it form a Concord, it may proceed, in Conjugent, or Disjunct Movement, either upwards, or downwards.

EXAMPLE 42.

Should it form a Discord, it must resolve, by descending one Degree upon the next Minim.

EXAMPLE 43.



No other progression than this descent of one Degree is possible, in the case of a Syncopated Discord*; which, it will be seen, forms a regular Suspension, prepared by one Concord, and resolved by another; the Resolution forming, if necessary, the Preparation of another Discord, to be suspended, in its turn, in the succeeding Bar. †

RULE XLIX.

The Discords permissible, when the *Canto fermo* is in the lowest Part, are—

The Seventh—resolving into a Sixth. (*a. a.*)

The Fourth—resolving into a Third. (*b.*)

The Tritonus (or Augmented Fourth)—resolving into a Third. (*c.*)

The Ninth—resolving into an Octave. (*d.*)

The Second—resolving into an Unison. (*e.*) ‡

EXAMPLE 44.

* Or, as the early writers called it, a "Ligature."

† For a full explanation of the nature and treatment of Suspensions, see "Practical Harmony," Chapter XXXIII. The Retardations mentioned in Chapter XXXIV are forbidden, in this Order of Counterpoint.

‡ Some later writers forbid the use of the Second, when the *Canto fermo* is in the lowest Part. But, as the Suspension is permitted, by Fux, and constantly used by Palestrina, the Student need not fear to write it.

Theoretically, this Discord, resolving, as it does, by the descent of the upper note, is not a Second, but a Ninth, although its two sounds are not nine notes apart. Fux, however, calls it a Second, and figures it accordingly. (See foot-note, to Rule LXXXIX, page 64.)

The Discords permitted, when the *Canto fermo* occupies the upper Part, are—

The Fourth—resolving into a Fifth. (f.)

The Tritonus (or Augmented Fourth)—resolving into a Fifth. (g.)

The Second—resolving into a Third. (h.)

The Ninth—resolving into a Tenth. (i.)*

The use of the Seventh, resolving into an Octave by the descent of the lower Note, as at k, is prohibited, in Two-Part Counterpoint.

EXAMPLE 45.

Though the Suspensions we have here enumerated are all equally lawful, they are not all equally desirable.

The Seventh is preferable to all other Discords, when the *Canto fermo* is in the lowest Part; and the Second (in any Octave which may be most convenient) when the *Canto fermo* is placed above the Counterpoint.

RULE L.

Good Counterpoint of the Fourth Order may always be reduced to good Counterpoint of the first, by cutting out the tied Minims, and so leaving only one Note—the Second Minim—in each Bar.

Exercises which will not stand this test are incorrectly written.

EXAMPLE 46.

RULE LI.

It is forbidden to use a succession of Ninths, resolved by Octaves, when the *Canto fermo* is in the lowest Part, because, were this passage subjected to the test mentioned in Rule L., it would produce a chain of Consecutive Octaves.

* Theoretically, this Discord, resolving by the descent of the lower Note is not a true Ninth, but a Second, taken in the Octave below. Fux, however calls it a Ninth, and figures it 9, 10.

EXAMPLE 47.

Fourth Order. Reduced to First Order.

The same fault may be even produced without the employment of any Discords at all, as in the following passage, which is no less reprehensible than that which has just been condemned.

EXAMPLE 48.

Fourth Order. Reduced to First Order.

RULE LII.

The Unison may be used on the Thesis of the last Bar; and, on the Arsis of any other, including the first.

But, a succession of Seconds, resolved on the Unison, is forbidden, when the *Canto fermo* is in the lowest Part, because Rule I. would reduce the passage to a chain of Consecutive Unisons.

EXAMPLE 49.

Fourth Order. Reduced to First Order.

RULE LIII.

In like manner, and for the same reason, it is forbidden, when the *Canto fermo* is in the highest Part, to use a Succession of Fourths, resolved by Fifths.

EXAMPLE 50.

Fourth Order. Reduced to First Order.

Or, even a succession of Fifths, upon the Arsis, without the employment of Discords.

EXAMPLE 51.

Fourth Order. Reduced to First Order.

Or, a similar Sequence, with the *Canto fermo* in the lowest Part.

EXAMPLE 52.

This Rule, however, is far less strict in its application than Rules LI, and LII; and is very frequently broken, by the most conscientious writers, in cases of necessity, more especially in Slow Movements.

For, let it be understood, once for all, that Consecutive Fifths, whether open, or disguised, were considered, by the greatest of the Great Masters, as infinitely less reprehensible than Consecutive Octaves.

RULE LIV.

The next Rule seems, at first sight, a little paradoxical.

A succession of Fifths, on the first Minim in the Bar, though so strongly forbidden in the Second Order, is freely permitted, in the Fourth, on the ground that it stands the test prescribed in Rule L, in the most perfect manner possible.

EXAMPLE 53.

The reason of this apparent contradiction is, that, in reducing the Fourth Order to the First, we leave out the first Minim; whereas, in reducing the Second Order, we leave out the second Minim. Hence, we must learn to guard the second Minim, in the present Order, as carefully as we have hitherto guarded the first Note in the Bar.

RULE LV.

It sometimes becomes so difficult to carry on the Syncopations without interruption, even though the Parts be crossed, that permission is granted to interrupt them, if necessary, for the space of a Semibreve, substituting two Minims of the Second Order in their place.

This difficulty sometimes arises, even in the very first Bar, in such wise, that by no amount of ingenuity can a Syncopation be brought in on a Perfect Concord.

In such cases, the Licence becomes invaluable. But, it should never be claimed, except in cases of extreme necessity.

RULE LVI.

The last Note of the Counterpoint must, as in all other cases, be of equal length with the last Note of the *Canto fermo*.

When the *Canto fermo* is in the lower Part, the last Note of the Counterpoint must form with it an Octave, preceded by the usual Major Sixth, and a Suspended Seventh.

When the *Canto fermo* is in the upper Part, the Counterpoint must form with it an Unison (or Octave), preceded by the usual Minor Third, and a Suspended Second.

EXAMPLE 54.

This *formula* is merely a suspended variety of the True Cadence, and is called, by early authors, the Diminished Cadence, in allusion to the diminished value of the last Note but one. No other form is permissible, in this Order; and we shall presently see that it is extremely useful in other Orders also.*

NOTE.—In examining the following Exercises, the Student will see that in Exercise XIX, Cherubini has interrupted the Syncopation, at *a*, and at *b*, in accordance with Rule LV; while, at *c, c, c, c*, he has introduced four Fifths, upon the Arsis, in contravention of Rule LIII.

In Exercise XXI, the privilege of Rule LV is claimed at *d*, and at *e*; and, in Ex. XXII, at *f*, where it was impossible to begin the Counterpoint in strict conformity with the Rule.

We need scarcely say that these illustrations have been purposely selected to serve as guides in difficult cases.

EXERCISE XVIII.

* Zucconi. "Pratica di Musica," fol. 82.

EXERCISE XIX.

Canto fermo.

CHERUBINI.

EXERCISE XX.

BEETHOVEN. (Corrected by ALBRECHTSBERGER.)

Canto fermo. (By ALBRECHTSBERGER.)

IN THE MINOR MODE.

EXERCISE XXI.

EXERCISE XXII.

Canto fermo.

*

CHAPTER V.

ON THE FIFTH ORDER OF COUNTERPOINT IN TWO PARTS.

RULE LVII.

The Fifth Order of Counterpoint is formed by a judicious interchange of the four preceding Orders, varied by certain modifications which have obtained for this kind of writing the title of Florid Counterpoint (*Contrapunctum Floridum*).

EXAMPLE 55.

Granting due allowance for these modifications, each of the first four Orders is governed by its own proper laws, as often as it makes its appearance in the Counterpoint. It is not desirable that any Order should remain in force for more than a few Notes, or, at most, a few Bars, at a time. On the other hand, it is indicative of bad taste to pass too suddenly from one Order to another. The best examples of Florid Counterpoint are those which exhibit the greatest amount of variety consistent with true dignity of style, combined with frequent Syncopations, judicious crossing of the Parts, and natural changes from Order to Order.

RULE LVIII.

The first bar generally begins with a Minim-Rest, followed by a Minim, either single, as in the Second Order; or Syncopated, as in the Fourth. But it may begin with a Semibreve, like the First Order; or, with a Crotchet-Rest, as in the Third. In passages of Imitation it may even begin with a Semibreve-Rest; in which case the Great Masters frequently use an Imperfect Concord for the first Note of the Counterpoint, on the ground—we must suppose—that a Perfect one is understood against the first unaccompanied note of the *Canto fermo*.

RULE LIX.

Dotted Notes may be freely introduced, with excellent effect. A Dot may be added either to a Semibreve, a Minim, or, a Crotchet.

The Dotted Semibreve is rarely used in Two-Part Counterpoint.

The dotted Minim may either be the first, or the second, in the Bar. In the latter case, the Dot will prolong the Note into the next Bar.

In the case of Crotchets, the Dot may be added either to the first, or the third, in the Bar.

The Dot may be used as a great source of variety, in the formation of Cadences; either by anticipating the Resolution of a Syncopated Discord, as at *a*; or, by suffering it to fall a Fifth, and rise again, to its Resolution, as at *b*—a graceful, and perfectly orthodox Licence; or, by leaving room, as at *c*, for the introduction of two Quavers; and, in many other ways which may be found in the works of the Great Masters.

EXAMPLE 56.

Simple form.

a

b

c

d

e

f

etc.

RULE LX.

Quavers may also be introduced; but, very sparingly, and always in Conjunct Movement.

The Great Masters rarely used more than two, in succession; and these, always following a Crotchet, or dotted Minim. When four occurred in the same Bar, it was thought better to divide them by a Crotchet as at *d*, than to place them all together, as at *e*, in the following example. The latter plan, however, is not absolutely forbidden.

EXAMPLE 57.

a

b

c

d

e

RULE LXI.

The use of the Tie is also permitted, provided, either, that the Notes to which it is applied be of equal length, or, that the second Note be half the length of the first. Thus, two Semibreves, Minims, or Crotchets, may, at any time be tied together, when one is in one Bar, and the other, in the next. Or, when a Dot is not in the same Bar as the Note to which it belongs, a tied Note may be substituted for it.

A Minim, placed at the end of a Bar, after two Crotchets, or a Crotchet and two Quavers, should always, if possible, be tied to another Minim, or Crotchet, in the beginning of the next Bar.

EXAMPLE 58.

NOTE.—Cherubini is silent, on this point: but Fux, and Albrechtsberger, both insist upon it; and the former carefully points out the infraction of the Rule as a fault, at *a*, in Exercise XXIII.

RULE LXII.

The Great Masters almost invariably conclude their examples of Florid Counterpoint with the Diminished Cadence of the Fourth Order, described in Rule LVI; using it, either in its simple form; or, with some kind of embellishment, such as those described in Rule LIX.

EXAMPLE 59.

This method, however, is not indispensable, provided some form proper to one of the other Orders be substituted for it.

EXERCISE XXIII.

EXERCISE XXIV.

EXERCISE XXV.

Canto fermo.

(By ALBRECHTSBERGER.)

BEETHOVEN.

(Corrected by ALBRECHTSBERGER.)

IN THE MINOR MODE.

EXERCISE XXVI.

EXERCISE XXVII.

Canto fermo.

END OF FIRST BOOK.

BOOK THE SECOND.

THREE-PART COUNTERPOINT.

CHAPTER VI.

ON THE FIRST ORDER OF COUNTERPOINT, IN THREE PARTS.

RULE LXIII.

In this Order of Counterpoint, the Notes sung by the three Voices must all be of equal length.

EXAMPLE 60.

ZARLINO.

Three staves of musical notation in G major, common time. The top staff starts with a treble clef, the middle with an alto clef, and the bottom with a bass clef. All staves have vertical bar lines. The notes are consistently sized, representing equal note length as per Rule LXIII. The notation is in a style characteristic of Girolamo Zarlino's treatise.

RULE LXIV.

All the Rules which govern the First Order of Counterpoint in two Parts remain more-or less strictly in force in this Order, also ; more especially, with regard to the Extreme Parts—that is to say, the highest and lowest Voices. It is true, that, as the number of Parts increases, the strictness of the law diminishes ; and, that this is especially the case with the Mean Part, or Middle Voice. Still, the more closely these Rules are observed, the better will be the Counterpoint. We shall, therefore, save the Student much trouble, if, instead of repeating our injunctions, we refer him to Rules II, VII, VIII, IX, XI, XII, XIII, XV, XVII, and XVIII, as remaining in full force ; and to the rest, as being nearly all, to a great extent, available.

RULE LXV.

The only Harmonies permitted, in this Order, are, the Major and Minor Common Chord, and the Chord of the Sixth.

The Diminished Triad is forbidden; but, its First Inversion may be freely used.

The reason of this distinction is obvious. The Diminished Triad itself contains a False (or Diminished) Fifth, reckoned from the Bass—an Interval which, we know, is strictly prohibited. But, in the First Inversion, this Interval—or its complement, the Augmented Fourth—appears only among the upper Parts, and therefore, like the Perfect Fourth under similar circumstances, it is perfectly admissible, in the strictest possible Counterpoint.*

The following example, in which the two Dissonant Notes are marked with asterisks, will show this very clearly; those Chords only being condemned in which the lowest Part takes a share in the formation of the Discord.

EXAMPLE 61.

RULE LXVI.

The *Canto fermo* may be placed in the highest, the lowest, or the middle (or mean) Part.

When it is placed in the lowest Part, the first Chord should, if possible, be complete—that is to say, the *Canto fermo* should serve as its Root, and should be accompanied by a Third, and a Fifth, in the upper Parts. Should this method be inconvenient, an Octave may be written, in the place, either of the Third, or the Fifth, or even of both. Or, two Parts may take the Octave in Unison. Or, in extreme cases, all the three Parts may begin in Unison. The Chord may, therefore, stand in any of the following ways.

EXAMPLE 62.

When the *Canto fermo* is in the upper, or the middle Part, the lowest Part must form an Octave with it. In this case, therefore the first Chord cannot be complete.

EXAMPLE 63.

Canto fermo.

RULE LXVII.

In the succeeding Bars, the Chords should always be complete, if possible; and, as a general rule, Common Chords should be preferred to Chords of the Sixth.

When the Common Chord cannot be used in its complete form, the Octave may take the place of the Third, or the Fifth; or, the Fifth may be doubled. The Third should only be doubled in cases of necessity.

When the Chord of the Sixth cannot be taken in its complete form, an Octave may take the place of the Third. But, neither the Third, nor the Sixth, may be doubled, except in cases of great necessity.

But, whatever Notes may be doubled, no two Parts are permitted to meet in Unison, except in the first and last Bars.

EXAMPLE 64.

Good..... Bad.....

6 6 6 6 6

Still, there are cases, in which, for the sake of improving the motion of the Parts, any Note of any Chord may be doubled, or omitted. For, it must be clearly understood, that, in Counterpoint of all Orders, the Great Masters considered free motion of the Parts as a point of greater importance than completeness of Harmony.

RULE LXVIII.

The three Parts should, as a general rule, be kept as nearly as possible equidistant from each other; and, rather close together than otherwise. A careful choice of Voices will greatly facilitate the observance of this Rule :* but here, again, the Great Masters made everything subservient to the flowing movement of the Parts.

* See Rule XVIII.

RULE LXIX.

As in Two-Part Counterpoint, the Parts may cross, without restriction. The highest, or lowest Part, may even cross over the other two, if necessary; especially where Equal Voices are employed.* Care should, however, be taken to prevent the three Parts from moving simultaneously in the same direction—a fault which can only be excused in extreme cases, since it may almost always be remedied by making one Part proceed in Oblique or Contrary Motion.

RULE LXX.

Consecutive Fifths, Octaves, and Unisons, are, of course, strictly forbidden, as well in Contrary as in Similar Motion.

But, it must be remembered, that the law against these hateful Progressions prohibits their use *between the same two Parts* only. Between *different Parts* they are perfectly legitimate; and the Great Masters constantly produce the loveliest imaginable effects, by means of Fifths sung by different Voices, while in the act of crossing each other, as in the following passages, from Palestrina, which, when sung by three Voices, without Accompaniment, are inexpressibly beautiful, though they cannot be played upon a Keyed Instrument, without producing the effect of Forbidden Progressions.

EXAMPLE 65.

The image shows a musical score for three voices. The top two voices are in treble clef, and the bottom voice is in bass clef. The music consists of three measures. The first measure contains a single note in each voice. The second measure contains a note in the top voice and a grace note in the middle voice. The third measure contains a note in the top voice and a grace note in the bottom voice. The title 'PALESTRINA.' is written above the first measure, with a dagger symbol (†) after the name. Below the title, the instruction 'As it would be played.' is written. The same title and instruction are repeated above the third measure.

* The term "Equal Voices," is applied to combinations of Treble Voices with Contraltos; or, of Tenors with Basses. Combinations of the former kind are usually said to consist of Acute Equal Voices; those of the latter, of Grave Equal Voices. When Tenors and Basses are used with Contraltos and Trebles, the combination is said to be for Unequal, or Mixed Voices. See also Rule XVIII.

† From the *Missa Papæ Marcelli*.

From the Missa, *Aeterna Christi munera.*

The asterisks here appended to the two Notes which form the Fifths prove clearly that no law is broken, since they show that the Fifths always occur between two different Voices.* Yet, some modern writers have condemned these passages as barbarous! If they be so, we can only regret the rarity of such enchanting barbarisms.

RULE LXXI.

Hidden Fifths, and Octaves, are, theoretically, as strictly forbidden in three Parts as in two; more especially, between the extreme Parts. Practically, the strictness of the law is very much relaxed in presence of the additional Part, especially in the formation of Cadences; though the Student is recommended to take advantage of this indulgence only in cases of the gravest difficulty.

RULE LXXII.

The False Relation of the Octave is never permitted.

That of the Tritonus must be carefully avoided, in Similar Motion; and, if between the extreme Parts, in Contrary Motion, also. When the middle Part is concerned in its formation, Contrary Motion is held to excuse it, in cases of difficulty.

RULE LXXIII.

In forming the Cadence, the last Chord but one must always be complete.

When the *Canto fermo* is in the lowest Part, the last Chord but one must be a complete Chord of the Sixth—the Sixth being always Major. The last Chord will be an incomplete Common Chord, consisting of an Octave, accompanied either by a Fifth, as at *a*, or a Third, as at *b*, *c*, and *h*; the Fifth being always preferable, unless the Third should be in the upper Part, as at *c* and *h*.

In the Minor Mode, the usual Accidental will be needed, in the last Bar but one, as at *d*, *e*, and *g*, in order to raise the Seventh of the ascending Scale: † and, whenever the Third appears in the last Chord, as at *f* and *h*, it will need another Accidental, to make it Major. ‡

* See also the remarks of Fux, *Gradus ad Parnassum*, p. 256.

† Should the Seventh of the Ascending Minor Scale be preceded by the Sixth, that, of course, must be raised. also.

‡ The Great Masters of the Contrapuntal Schools rarely introduced a Third into the last Chord, except when writing in at least five Parts; and never closed with a Minor Third, under any circumstances whatever.

EXAMPLE 66.

Canto fermo.

When the *Canto fermo* occupies the middle Part, the last Chord but one may either be a complete Common Chord, followed by a doubled Octave (or Unison), as at *i* and *k*; or, it may be a complete Chord of the Sixth, followed by a Fifth, as at *l*, or by a Third, as at *m*, accompanied by an Octave, or Unison.

The Accidentals needed in the Minor Mode will follow the Rule we have just prescribed, as at *n*, *o*, *p*, *q*.

EXAMPLE 67.

i - k l m n q

Canto fermo.

5 8 5 1 6 5 6 3 5 8 6 5 6 3

When the *Canto fermo* occupies the highest Part, the same Chords are used: but, in this case, the appearance of a Third, in the last Bar, is very unusual, whether in the Major, or the Minor Mode; while the occurrence of Hidden Octaves between the extreme Parts is often absolutely unavoidable.

EXAMPLE 68.

Canto fermo.

Three staves of musical notation in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are labeled *r*, *s*, *t*, *u*, *v*, *y*, *w*, and *x*. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The bass staff includes a key signature of one sharp.

The following Exercises will exemplify the Rules we have here laid down.

NOTE.—It will be seen, that, at *a*, *b*, in Exercise XXIX, we have purposely introduced the deceptive appearance of Consecutive Fifths, sanctioned in the latter clause of Rule LXX. In Exercise XXXIII, Fux has given a bold instance of Hidden Fifths, between the extreme Parts, at *c*, *d*. These, and other Licences, which we shall leave the Student to discover for himself, are given in illustration of the partial indulgence mentioned in Rule LXIV.

EXERCISE XXVIII.

Canto fermo.

b b b 4 1 5 5 6 5

EXERCISE XXIX.

Canto fermo.

a b

b b b 4 1 5 5 6 5

EXERCISE XXX.

Canto fermo.

3 6 3 3 3 5 6 5 3 5 8

EXERCISE XXXI.

MARPURG.

Canto fermo.

IN THE MINOR MODE.

EXERCISE XXXII.

FUX.

Canto fermo.

EXERCISE XXXIII.

FUX.

Canto fermo.

c d

EXERCISE XXXIV.

FUX.

Canto fermo.

X

CHAPTER VII.

ON THE SECOND ORDER OF COUNTERPOINT IN THREE PARTS

RULE LXXIV.

In the Second Order of Three-Part Counterpoint, two Minims must be written, in one Part, against each Semibreve in the *Canto fermo*, while the third Part will consist wholly of Semibreves; the Parts being permitted to cross each other *ad libitum*.

EXAMPLE 69.

Canto fermo. (By ZARLINO.)

RULE LXXV.

The *Canto fermo*, and the Part which contains the Minims, must be made to occupy the lowest, the mean, and the highest place, by turns. Each Exercise, therefore, can be written in the six following ways:—

A.	B.	C.	D.	E.	F.
1. Semibreves.	1. Minims.	1. <i>Canto fermo</i> .	1. Minims.	1. <i>Canto fermo</i> .	1. Semibreves.
2. Minims.	2. Semibreves.	2. <i>Canto fermo</i> .	2. Semibreves.	2. Minims.	2. Minims.
3. <i>Canto fermo</i> .	3. <i>Canto fermo</i> .	3. Semibreves.	3. Minims.	3. Minims.	3. Semibreves.

The Part which contains the Minims will be governed, throughout, by the laws of the Second Order of Two-Part Counterpoint,* and that which contains the Semibreves, by those of the First Order of Counterpoint in Three Parts :† subject, however in both cases, to a few modifications to be presently described.

* See Rules XIX to XXXV, inclusive.

† See Rules LXIII to LXXIII, inclusive.

The Student should endeavour to observe all these Rules as strictly as possible; and refrain from claiming the indulgence granted to an increased number of Parts, except in cases of necessity.

RULE LXXVI.

In the first Bar, the *Canto fermo*, and the Part which contains the Semibreves, should begin together, with a Perfect Concord. The Part which contains the Minims should begin with a Minim-Rest, followed by a Perfect or Imperfect Concord, the former being preferable.

EXAMPLE 70.

Canto fermo.

Canto fermo.

Canto fermo.

Canto fermo.

Should it be found impossible to begin in this manner, the three Parts may begin together; or, the Part containing the Semibreves may enter at the second Bar. But, in any case, the first Note actually sung must be a Perfect Concord.*

RULE LXXVII.

The only Harmonies permitted in the succeeding Bars are, the Major and Minor Common Chord, and the Chord of the Sixth. (See Rule LXV.)

It is desirable that each of these Chords should be complete, if possible, at the beginning of the Bar, as at *a*, or *c*; or, if not, that the second Minim should serve to complete it, as at *b*. Or, if needful, the two Minims may represent two different Chords, as at *e*.

EXAMPLE 71.

a

b

c

d

e

It will, of course, be understood, that, in these three cases, both Minims represent Concords.

When a Discord is introduced on the second Minim, as at *d*, or *e*, it takes no share in the formation of the Harmony, but simply serves as a Passing-Note, between two permitted Chords.

* In Exercises XXXVIII, XL, and many others, Albrechtsberger breaks this Rule—we think, unjustifiably.

RULE LXXVIII.

When complete Chords are impossible, or inconvenient, the Octave, or the Fifth, may be doubled, on the first Minim in the Bar; or, the Octave, the Fifth, the Sixth, the Third, and even the Unison, on the Second Minim. But, neither the doubled Third, the doubled Sixth, nor the Unison, are permitted on the Thesis of any Bars except the first and last.

It is necessary that great attention should be paid to this rule: nevertheless as we have before observed, the completeness of the Harmony is a matter of less vital importance than the flowing character of the Melody.

RULE LXXIX.

When the Minims occupy the mean Part, successions of Fifths on the first Minims of two or three successive Bars—as at *a*—are not forbidden, even though separated by leaps no greater than that of a Third.

Albrechtsberger, and some other authorities, permit the same indulgence, with regard to successions of Octaves on the first Minims—as at *b*—though this progression is less commendable, especially with so small a leap.*

EXAMPLE 72

a Good. *b* Less commendable. *c* Better.

5 8 8 8

It must, however, be clearly understood, that this Licence affects the middle Part only. Minims occurring in the highest, or lowest Part, must be written in strict accordance with the provisions of Rules XXVI, and XXVII.

RULE LXXX.

In forming the Cadence, the Part containing the Minims will proceed exactly as in Two-Part Counterpoint. (See Rule XXXIII.)

* See the last paragraph of Rule LIII

When the *Canto fermo* occupies the lowest place, the Part containing the Semibreves will take a Third, in the last Bar but one, and a Fifth, or Major Third, in the last Bar, as at *a*, *b*, *c*, in Example 73. The Third, however, is not desirable, in the last Bar, except when it appears in the highest place.

The Accidentals needed in the Minor Mode are shown at *d* and *e*.

EXAMPLE 73.

EXAMPLE 73 consists of five staves of music. The first four staves are labeled *a*, *b*, *c*, and *d* respectively. The fifth staff is labeled *e*. All staves are in common time and C major. The music consists of eighth-note patterns. Below staff *c*, the text "Canto fermo." is written.

When the *Canto fermo* occupies the upper, or the mean Part, the Cadence may be arranged in so many various ways, without breaking any important Rule, that it is unnecessary to lay down any fixed law on the subject: we shall, therefore, content ourselves with offering a few useful *formulæ*, for the Student's guidance, leaving him to find out others for himself.

EXAMPLE 74.

EXAMPLE 74 consists of three staves of music. The top staff is in bass clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All staves are in common time. The music consists of eighth-note patterns. Below each staff, the text "Canto fermo." is written.

Hidden Fifths and Octaves, even between the extreme Parts, are unavoidable, in the formation of some of these Cadences, and may, therefore, be used without scruple. The Licence concerning repeated Notes may also be freely claimed, when needed. (See Rule XXXII.) And, in cases of unconquerable difficulty, it is even permitted, as a last resource, to substitute the Diminished Cadence of the Fourth Order—described in Rule LVI—for that proper to the Second.

EXERCISE XXXV.

Canto fermo.

EXERCISE XXXVI.

Canto fermo.

EXERCISE XXXVII.

Canto fermo.

IN THE MINOR MODE.

EXERCISE XXXVIII.

ALBRECHTSBERGER.

EXERCISE XXXIX.

ALBRECHTSBERGER.

* See foot-note on page 49.

EXERCISE XL.

Canto fermo.

ALBRECHTSBERGER.

EXERCISE XLI.

BEETHOVEN. (Corrected by HAYDN.)†

Canto fermo. (By HAYDN.)

* See foot-note on page 49.

† The small Notes, in parenthesis, accompanied by the letter H, indicate Haydn's correction.

CHAPTER VIII.

ON THE THIRD ORDER OF COUNTERPOINT IN THREE PARTS.

RULE LXXXI.

In the Third Order of Three-Part Counterpoint, four Crotchets must be written, in one Part, against each Semibreve in the *Canto fermo*, while the remaining Part consists entirely of Semibreves; the Parts being permitted to cross, as usual, *ad libitum*.

EXAMPLE 75.

Canto fermo. (By ZABLINE.)

RULE LXXXII.

The *Canto fermo*, and the Part which contains the Crotchets, must be placed in the lowest, the mean, and the highest Part, by turns. The Exercises, therefore, may be written in each of the six different ways described in Rule LXXV—Crotchets being, in each case, substituted for Minims.

In each of these ways, the Part which contains the Crotchets will be governed by the laws of the Third Order of Two-Part Counterpoint,* and that which contains the Semibreves, by those of the First Order of Counterpoint in Three Parts:† subject, only to certain modifications to be hereafter described.

* See Rules XXXVI to XLV, inclusive.

† See Rules LXIII to LXXIII, inclusive.

RULE LXXXIII.

In the first Bar, the *Canto fermo*, and the Part which contains the Semibreves, should begin together, with a Perfect Concord, which can only be a Fifth when the *Canto fermo* is in the lowest Part. The Part which contains the Crotchets should begin with a Crotchet-Rest; followed, either by a Perfect, or an Imperfect Concord, the former being preferable.

EXAMPLE 76.

Canti fermi.

Canti fermi.

Canti fermi.

This is by far the best way of beginning; but, in cases of difficulty, all the three Parts may begin together; or, the Part containing the Semibreves may enter at the second Bar: provided only that the first Interval actually sung be a Perfect Concord.

RULE LXXXIV.

In the succeeding Bars, no Chords are permissible but the Major and Minor Common Chords, and the Chord of the Sixth.

It is highly desirable that every Chord should be complete, either at the beginning of the Bar, or at the third Crotchet; but, should it be necessary to break this rule, for the purpose of improving the Melody, the Notes may be doubled, in accordance with the directions set forth in Rule LXXVIII. Freedom of motion, in the Melody, is always of paramount importance: nevertheless, the result of strict attention to this Rule will well repay the trouble of observing it.

In the matter of Hidden Fifths, False Relations, and other similar progressions, we have nothing to add to the rules already given for the management of the Third Order of Two-Part Counterpoint.

RULE LXXXV.

The Final Cadence may be formed in two ways, both equally commendable.

Either, the *Canto fermo*, and the Part containing the Crotchets, may proceed in accordance with the directions given in Rule XLV, the Semibreves in the third Part being placed as conveniently as the case will allow, as at *a*, *b*, *c*, *d*, *e*, and *f*, in the following illustration.

EXAMPLE 77.

The musical example consists of six staves of music. The first three staves (a, b, c) illustrate the arrangement of Crotchets. The last three staves (d, e, f) illustrate the arrangement of Semibreves. The label "Canti fermi." is placed below staves a, b, and c, while "Canto fermo." is placed below staves d, e, and f.

Or, the *Canto fermo*, and the Part which contains the Semibreves, may proceed according to Rule XVI, the Crotchets in the third Part being arranged as conveniently as possible under the circumstances, as at *g*, *h*, *i*, *k*, and *l*.

The Accidentals needed in the Minor Mode are shown at *f*, and *i*.

EXAMPLE 78.

The musical example consists of five staves of music. All staves (g, h, i, k, l) illustrate the arrangement of Semibreves. The label "Canti fermi." is placed below staves g, h, i, k, and l, while "Canto fermo." is placed below staves g, h, i, k, and l.

The following Exercises will serve as models for the Student's imitation.

EXERCISE XLII.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures of quarter notes. The first measure of the bass staff is labeled "Canto fermo." A small cross symbol is at the end of the top staff.

A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. Each staff has five horizontal lines. The first measure shows a rest in the treble staff and a whole note in the bass staff. The second measure shows a half note in the treble staff and a whole note in the bass staff. The third measure shows a half note in the treble staff and a whole note in the bass staff. The fourth measure shows a half note in the treble staff and a whole note in the bass staff. The fifth measure shows a half note in the treble staff and a whole note in the bass staff.

EXERCISE XLIII

A musical score consisting of five staves of music. The top staff is in treble clef, followed by three staves in bass clef, and another treble clef staff at the bottom. The music is primarily composed of eighth notes and rests, with some sixteenth-note patterns. The first staff is labeled "Canto fermo." The score is set against a light gray background.

EXERCISE XLIV.

Canto fermo.

†

IN THE MINOR MODE.

EXERCISE XLV.

CHERUBINI. (On a *Canto fermo* by FUX.)

Canto fermo.

EXERCISE XLVI.

CHERUBINI. (On a *Canto fermo* by FUX.)

Canto fermo.

EXERCISE XLVII.

*Canto fermo.*CHERUBINI (on a *Canto fermo* by FUX.)

EXERCISE XLVIII.

CHAPTER IX.

ON THE FOURTH ORDER OF COUNTERPOINT IN THREE PARTS.

RULE LXXXVI.

In the Fourth Order of Three-Part Counterpoint, one Part must proceed in Syncopated Minims (as described in Rule XLVI); while the *Canto fermo*, and the third Part, move in Semibreves; the Parts crossing to any extent that may be needful.

EXAMPLE 79.

RULE LXXXVII.

The *Canto fermo*, and the Syncopations, must be placed in the lowest, the highest, and the mean Part, by turns. Exercises in this Order can, therefore, be written in six different ways, in accordance with the directions laid down in Rule LXXV.

The Part which contains the Syncopations will be subject to the same laws as in the Fourth Order of Two-Part Counterpoint.*

The Part which contains the Semibreves, though subject, when Concords only are used, to the laws of the first Order of Counterpoint in three Parts,† will need some special Rules for its guidance, in cases in which Discords are employed.

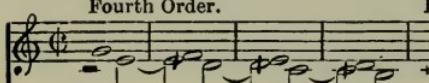
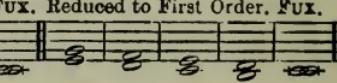
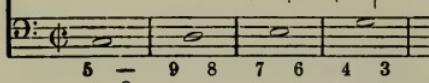
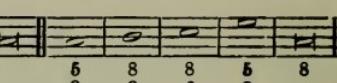
RULE LXXXVIII.

Syncopated Discords being nothing more than Suspensions of the Concords which succeed them,‡ it follows, that the *Canto fermo*, and the Part moving in Semibreves, must be, at the moment of the Syncopation—*i.e.*, at the beginning of the Bar—in Concord, not with Syncopated Note itself, but, with the Chord into which it is about to resolve.

We must, therefore, look for a complete Chord, not on the first, but, on the second Minim in the Bar.

This will be seen, very clearly, if we reduce the Fourth Order to the First, by cutting out all the tied Minims, as recommended in Rule L.

EXAMPLE 80.

Fourth Order.	FUX. Reduced to First Order. FUX.
	
 5 3 9 8 7 6 4 3	 5 3 8 6 5 8

And the same effect is produced, when the Syncopations occupy the lowest place

* See Rules XLVI to LVI, inclusive.

† See Rules LXIII to LXXIII, inclusive.

‡ See 'Practical Harmony,' Chapter XXXIII.

EXAMPLE 81.

Fourth Order. FUX. Reduced to First Order. FUX.

5 2 3 2 3 5 6 5
 3

RULE LXXXIX.

The Discords of the Second, the Fourth, the Seventh, and the Ninth, may all be employed, in this Order of Counterpoint.

The Discord of the Second can only be used when the Syncopation occurs in the lowest Part.

It may be accompanied, either by a Fourth, as at *a*, *b*, and *c*, or a Fifth, as at *d*, and *e*, in the following illustration; the latter method being by far the most convenient.

EXAMPLE 82.

CHERUBINI. *c* *d* *e*

3 4 5
 2 3 4 5
 2 3 3 4 5
 2 3 5 5 6
 3 2 5 6
 2

The Suspended Fourth may be employed, either in the mean, or the upper Part. In either case, its natural Accompaniment is the Fifth, as shown at *f*, and *g*, in the following illustration.

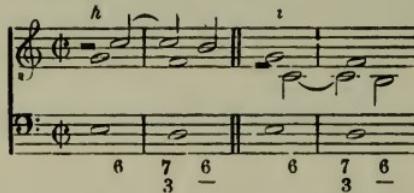
EXAMPLE 83.

5
 4 -
 3 5
 -
 3

The Suspended Seventh can only occur when the Syncopation takes place in the upper, or mean Part.

It must be accompanied by a Third, and will resolve into a Sixth, as shown at *h* and *i*.

EXAMPLE 84.



The Suspended Ninth also occurs only when the Syncopation takes place in the upper or middle Part.

It must be accompanied by a Third, as at *k*, and *m*; and will resolve into an Octave, as at *l*, and *n*.*

EXAMPLE 85.



* It is necessary to remind the Student that a Second does not necessarily become a Ninth, when it is taken in the Octave above; nor does a Ninth necessarily become a Second, when taken in the Octave below—*i.e.*, only one Note above the Bass. (See foot-notes * to Rule XLIX, pp. 30–31.) The character of the Discord is proved by its Resolution. The Second resolves by the descent of the lower Part; the Ninth, by the descent of the upper Note; thus—

EXAMPLE 86.

Second.	Ninth.

It will be seen, that, in the second of these examples three contiguous Notes are sounded together. Similar passages abound in the works of Palestrina and other great Masters of the Sixteenth Century.

RULE XC.

In all cases, except that of the Ninth, it is forbidden to sound the Note into which the Discord is about to resolve, simultaneously with the Discord itself.

EXAMPLE 87.

The effect of these Progressions is so horrible, that the merest tyro is scarcely likely to write them, in Three-Part Counterpoint. But the Student must learn to avoid such faults by rule, rather than by ear.

RULE XCI.

Cases of difficulty occur so much more frequently, in the Fourth Order of Counterpoint, than in any other, that a considerable amount of indulgence is granted, under exceptional circumstances, as the number of Parts increases.

For instance, a succession of Fifths upon the Arsis, which was barely tolerated, in two Parts, by Rule LIII, is treated, in three Parts, with much greater leniency.

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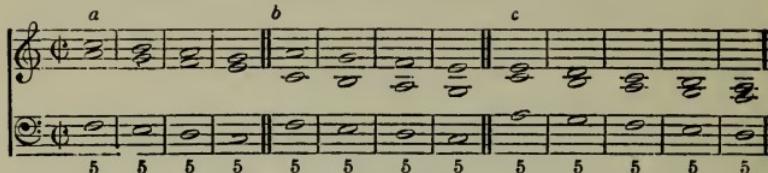
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EXAMPLE 88.

The image shows a musical score for 'The Hallelujah Chorus' by George Frideric Handel. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one flat (B-flat). The bottom staff has a key signature of one sharp (F#). The score includes measure numbers 5 and 6. Measure 5 starts with a half note followed by a whole note. Measure 6 starts with a half note followed by a whole note. The basso continuo part (middle staff) consists of sustained notes throughout both measures.

These passages, when reduced to the first Order, by Rule L, exhibit clear successions of Fifths.

EXAMPLE 89.



Yet, the Great Masters use them, continually; especially in slow *tempo*: and, frequently, with very beautiful effect. The following passage from Luca Marenzio's delightful Madrigal, “*Dissi a l'amata mia*” (“Lady, see, on every side”), will illustrate this far more strongly than any words of ours. In order to show the mechanism of the Sequence more clearly, we have written it in Semibreves and Minims instead of the original slow Minims and Crotchetts.

EXAMPLE 90.

LUCA MARENZIO. (1560.)

Still, the Student must never venture to use such passages as these, except in cases of pressing necessity.

RULE XCII.

On the other hand, the law which forbids a succession of Ninths, resolving on the Octave, or of Seconds, resolving on the Unison, must be as strictly observed, in three Parts, as in two: * for, we have already drawn attention to the fact that the Great Masters condemned successions of Octaves, or Unisons, far more severely than those of Fifths.

EXAMPLE 91.

Fourth Order. Bad.

First Order. Bad.

* See Rules LI, and LII.

RULE XCIII.

When a Note is sustained, in the lowest Part, for two, or more Bars, it assumes the character of an ‘Organ-Point,’* and must be treated accordingly. That is to say, so long as the two upper Parts proceed correctly with regard to each other, it is a matter of no consequence whatever whether they form Concords, or Discords, with the Bass—*i.e.*, the ‘Pedal’—except in the first and last Notes, which must always be in Concord with it.

EXAMPLE 92.

A Pedal-Point, used for the space of two Bars only, will sometimes assist the management of the Syncopations very materially, as in the following example, from Fux, in which the omission of the Third, in the second Bar is caused by the descent of the *Canto fermo*.

EXAMPLE 93.

* See ‘Practical Harmony,’ Chapters XXXVIII, XXXIX.

RULE XCIV.

Should the continuation of the Syncopations be absolutely impossible—but, not otherwise—a single Bar of the Second Order may be interpolated, as occasion may demand.

RULE XCV.

In forming the Cadence, the *Canto fermo*, and the Part which contains the Syncopations, must proceed exactly as in the Fourth Order of Two-Part Counterpoint, for the laws of which see Rule LVI.

When the *Canto fermo* is in the lowest place, the remaining Part will take a Third, in the last Bar but one; and, in the last Bar, a Fifth as at *a*, in Example 94. But, should the accompanying Semibreve occupy the highest place, it must take a Third in the last Bar, as at *b*, and *f*.

When the *Canto fermo* is in one of the upper Parts, the Part containing the Semibreves, if below it, will take the Fifth below, in the last Bar but one, and the Octave, (or Unison) in the last Bar, as at *c*, and *d*. If, however, it be above the *Canto fermo*, it will take a Fourth, or a Third, above it, in the last Bar but one, and a Fifth, or Major Third, in the last Bar, as at *e*, and *f*.

EXAMPLE 94.

The musical examples are arranged in two columns. The first column contains examples *a*, *b*, and *d*. Example *a* shows the Canto fermo in the bass staff. Example *b* shows the Canto fermo in the treble staff. Example *d* shows the Canto fermo in the bass staff. The second column contains examples *c*, *e*, and *f*. Examples *c* and *e* show the Canto fermo in the treble staff. Example *f* shows the Canto fermo in the bass staff.

There are other methods of closing; but, these are the most usual, and the best. The following Exercises contain examples of them all.

EXERCISE XLIX

A musical score for three voices. The top staff is in G major, treble clef, with a key signature of one sharp. It consists of a series of eighth-note rests followed by a single eighth note. The middle staff is in C major, bass clef, with a key signature of zero sharps or flats. It features a continuous pattern of eighth-note pairs. The bottom staff is in G major, bass clef, with a key signature of one sharp. It consists of a series of eighth-note rests. The vocal parts are separated by vertical bar lines.

EXERCISE L.

Canto fermo.

EXERCISE LI.

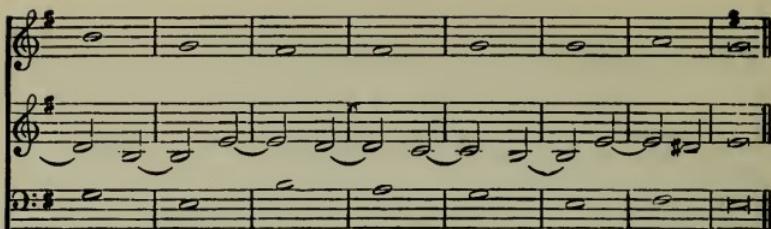
A musical score consisting of three staves. The top staff is in treble clef, with the instruction "Canto fermo." and a cross symbol at the end. The middle staff is in bass clef. The bottom staff is also in bass clef. All three staves are in common time. The music consists of eighth-note patterns.

IN THE MINOR MODE.

EXERCISE LII.

ALBRECHTSBERGER.

A musical score for voice and piano. The top staff shows a soprano vocal line in G major with a treble clef, consisting of six measures of quarter notes. The middle staff shows a piano accompaniment in G major with a treble clef, featuring eighth-note patterns. The bottom staff shows a basso continuo line in D major with a bass clef, consisting of six measures of quarter notes.



EXERCISE LIII.

ALBRECHTSBERGER.

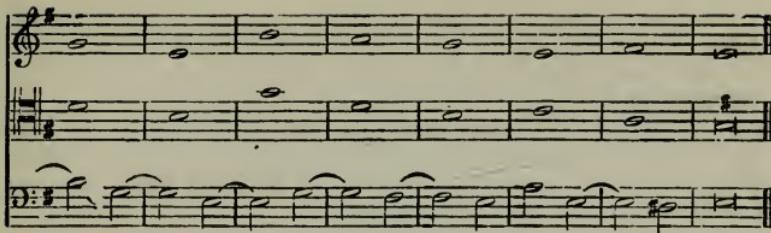
A musical score consisting of three staves of music. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. All staves are in common time. The key signature is one sharp. The music consists of various note heads and stems. The first staff is labeled "Canto fermo."

EXERCISE LIV.

ALBRECHTSBERGER.

A musical score consisting of three staves of music. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. All staves are in common time. The key signature is one sharp. The music consists of various note heads and stems. The first staff is labeled "Canto fermo."

* See foot-note on page 49.



EXERCISE LV.

BEETHOVEN.

Canto fermo. (By ALBRECHTSBERGER.) (Corrected by ALBRECHTSBERGER.)

Three staves of musical notation in common time, treble clef, showing harmonic progression and a license note. The top staff has a note labeled '(A) (Licence.)*' with a bracket. The bottom staff has notes labeled '(P)' and '(* ♯ * *)' with brackets.

CHAPTER X.

ON THE FIFTH ORDER OF COUNTERPOINT IN THREE PARTS

RULE XCVI.

In Three-Part Counterpoint, of the Fifth Order, one Part must be written in Florid Counterpoint, while the *Canto fermo*, and the remaining Part, proceed, together, in Semibreves.

EXAMPLE 95.

Three staves of musical notation in common time, treble clef, illustrating Rule XCVI. The top staff shows a florid counterpoint line. The middle staff is labeled "Canto fermo. (By ZARLINO)." The bottom staff shows a basso continuo staff.

* In reference to the False Fifth, here marked † †.

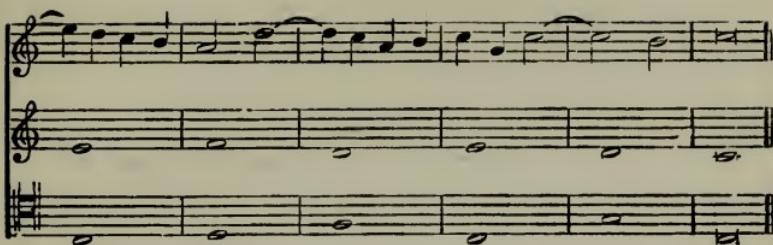
The laws already laid down for the management of the Fifth Order of Counterpoint in Two Parts,* added to those proper to the first four Orders of Three-Part Counterpoint,† will be quite sufficient for the present Order, without the interpolation of any new directions. We shall, therefore, proceed to furnish the Student with the usual models, for his guidance; in the hope, that, when he has analysed them carefully, he will find little difficulty in writing his own Exercises correctly.

EXERCISE LVI.

EXERCISE LVII.

* See Rules LVII to LXII, inclusive.

† See Rules LXIII to XCV, inclusive.



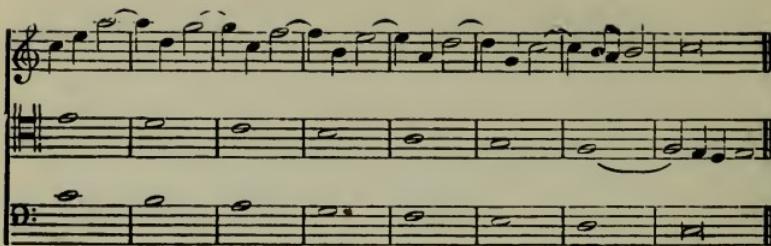
EXERCISE LVIII.

Canto fermo.

EXERCISE LIX.

MARPURG.

Canto fermo.



IN THE MINOR MODE.

EXERCISE LX

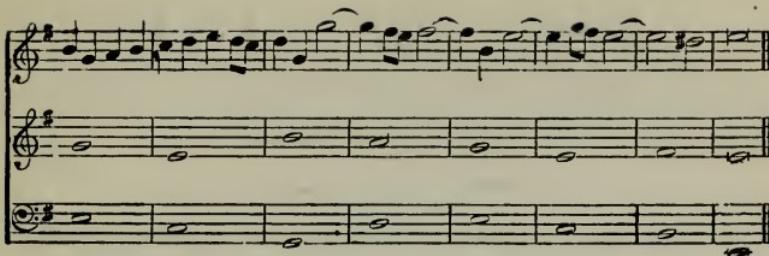
ALBRECHTSBERGER.

Three staves of musical notation in D minor, common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The first staff is labeled "Canto fermo.". All staves feature a continuous pattern of eighth notes.

EXERCISE LXI.

ALBRECHTSBERGER.

Three staves of musical notation in D minor, common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The first staff is labeled "Canto fermo.". All staves feature a continuous pattern of eighth notes.



EXERCISE LXII.

Canto fermo.

ALBRECHTSBERGER.

END OF THE SECOND BOOK

BOOK THE THIRD.

FOUR-PART COUNTERPOINT.

CHAPTER XI.

ON THE FIRST ORDER OF COUNTERPOINT IN FOUR PARTS.

RULE XCVII.

In this Order of Counterpoint, the Notes in all the four Parts must be of equal length.

EXAMPLE 96

RULE XCVIII.

The laws of the First Order of Counterpoint in three Parts are all enforced in the present Order ; though, with somewhat less strictness, on account of the greater number of Parts.

The Rules which relate to the crossing of the Parts, to prohibited Intervals, to the employment of no other Harmonies than those of the Major and Minor Common Chords, and Chords of the Sixth, and to other points of equal importance, remain as strongly in force as ever. Of those in regard to which more indulgence is granted, we shall speak, in due time.

RULE XCIX.

In order to write the Common Chord in Four Parts, we must double one of its members ; and it is desirable that this member should rather be the Octave, or the Third, than the Fifth. Nevertheless, in order to preserve the free motion of the Parts, it is permitted even to double two Notes, or to triple one : the graceful flow of the Melody being always the first consideration, in doubtful cases.

RULE C.

It is also necessary, in writing in four Parts, to double one of the members of the Chord of the Sixth. In this case, the most desirable Note to double is the Third ; though, in cases of difficulty, any Note may be doubled, for the sake of improving the Melody.

RULE CI.

The first Chord should be complete, if possible : but, it is sometimes very difficult to make it so, especially when writing for Equal Voices.* In these cases, any member of the Chord may be doubled, even to the extent of making all the four Voices begin in Unison—though this is, of course, a very extreme measure.

RULE CII.

Except in the first and last Notes, Unison between any two Parts is not to be recommended. Between the two lower Parts, it is considered less objectionable than between the upper ones ; but, even here, it should always be avoided, if possible.

RULE CIII.

Consecutive Fifths, and Octaves, between the same two Voices, and in Similar Motion, are as strictly forbidden in four Parts as in two.

In Contrary Motion, Consecutive Fifths are permitted between any two of the three upper, or of the three lower Parts ; and, in cases of necessity, they are even permitted between the Extreme Parts, as in the two following Examples

EXAMPLE 97.

PALESTRINA.† ORLANDO DI LASSO.‡

* See foot-note, on page 43.

† From the Motet, *Alma Redemptoris*. (*Pars secunda*.)

‡ From the *Missa Octavi Toni*.

We have, however, frequently said that Consecutive Fifths were always treated, by the Great Masters, with greater leniency than Consecutive Octaves ; and these last are rarely found, even in Contrary Motion, in less than six or seven Parts.

RULE CIV.

Consecutive Fifths and Octaves—or, rather, the deceptive appearance of them—produced, by crossing the Parts, in the manner described in Rule LXX, are permitted, without any restriction whatever. The following examples, though hideous, when played on a Keyed Instrument, sound delightfully harmonious, when sung, as they were intended to be sung, by four unaccompanied Voices.

EXAMPLE 98.

The image contains two sets of musical staves, each labeled "PALESTRINA." The first set shows two staves in G major. The top staff has a bass clef and the bottom staff has an alto clef. The second set shows two staves in C major. The top staff has a treble clef and the bottom staff has a bass clef. Both sets illustrate cases where voices cross, creating consecutive fifths or octaves, as indicated by the labels "As played." below each set.

It will be noticed that, in the first of these passages, the Alto crosses below both the Bass and the Tenor.

RULE CV.

Hidden Fifths, and Octaves, are forbidden, by precept, between the Extreme Parts ; though permitted between the two Mean, or one Mean and one Extreme Part.

In practice, the Great Masters were never very careful to avoid them, even between the Extreme Parts.

RULE CVI.

The False Relation of the Octave is as strictly prohibited, in four Parts, as in two.

That of the Tritonus, though forbidden by precept, is constantly found in the works of the Great Masters, in Contrary Motion, even between the Extreme Parts.

In Similar Motion, however, it should be carefully avoided.

* From the *Missa Brevis*.

† From the *Missa 'Æterna Christi munera*

RULE CVII.

An uninterrupted flow of Melody was the highest aim of all the greatest Masters.

This should be combined, as much as possible, with an equal distribution of the Parts. It is especially desirable, not to let the two lower Parts approach too closely together; nor to let a continual succession of Thirds be heard between these two Parts.

RULE CVIII.

There will seldom be any difficulty in making the two last Chords complete.

When the *Canto fermo* is in the lowest Part, the last Chord but one must be a Chord of the Sixth.

When the *Canto fermo* is in any one of the three upper Parts, the last Chord but one may be either a Common Chord, or a Chord of the Sixth—but, the Common Chord is greatly to be preferred.

The usual Accidentals will, of course, be needed, in the Minor Mode.

EXAMPLE 99.

Canti fermi.

The Student will find the foregoing Rules abundantly illustrated, in the models here furnished for his guidance.

EXERCISE LXIII.

FUX.

EXERCISE LXIV.

FUX.

Canto fermo.

EXERCISE LXV.

FUX.

Canto fermo.

EXERCISE LXVI.

FUX.

Canto fermo.

EXERCISE LXVII.

Canto fermo. (By HAYDN.)

BEETHOVEN. (Corrected by HAYDN.)

(H.)

+

IN THE MINOR MODE.

EXERCISE LXVIII.

Canto fermo.

EXERCISE LXIX

Canto fermo.

EXERCISE LXX.

Canto fermo.

EXERCISE LXXI.

Canto fermo.

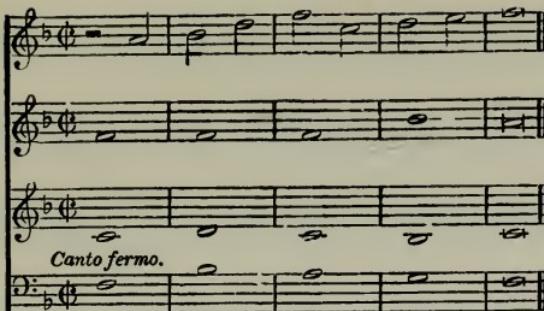
CHAPTER XII.

ON THE SECOND ORDER OF COUNTERPOINT, IN FOUR PARTS.

RULE CIX.

In this Order of Counterpoint, two Minims must be written, in one of the Parts, against each Semibreve in the *Canto fermo*—except in the first and last Bars. The other Parts will all proceed together, in Semibreves.

EXAMPLE 100.



As no special laws are laid down for the management of this kind of Counterpoint, we shall leave the Student to construct his Exercises in accordance with the Rules he has already learned. In analysing the following Examples, he will see that the Rules relating to Hidden Fifths and Octaves, the False Relation of the Tritonus, and the employment of Disjunct Movement in the Part containing the Minims, are much less stringently enforced than heretofore. Also, that, in forming the Cadence, one of the Parts containing the Semibreves sometimes forms a Major Sixth above, or a Minor Third below the *Canto fermo*, in which cases, the Minims may be disposed in any way that may seem most convenient. Sometimes, on the contrary, the Part containing the Minims forms the necessary Major Sixth, or Minor Third, with the *Canto fermo*; and it then only remains to arrange as conveniently as possible for the Semibreves.

EXERCISE LXXII.

EXERCISE LXXIII.

Musical score for Exercise LXXIII, featuring four staves of music:

- Staff 1: Treble clef, common time, quarter notes.
- Staff 2: Treble clef, common time, eighth-note patterns.
- Staff 3: Treble clef, common time, eighth-note patterns labeled "Canto fermo".
- Staff 4: Treble clef, common time, eighth-note patterns.

EXERCISE LXXIV.

Musical score for Exercise LXXIV, featuring four staves of music:

- Staff 1: Treble clef, common time, quarter notes.
- Staff 2: Treble clef, common time, eighth-note patterns labeled "Canto fermo".
- Staff 3: Treble clef, common time, eighth-note patterns.
- Staff 4: Treble clef, common time, sixteenth-note patterns.

EXERCISE LXXV.

Musical score for Exercise LXXV, featuring four staves of music:

- Staff 1: Treble clef, common time, quarter notes labeled "Canto fermo".
- Staff 2: Treble clef, common time, eighth-note patterns.
- Staff 3: Treble clef, common time, sixteenth-note patterns.
- Staff 4: Treble clef, common time, eighth-note patterns.

EXERCISE LXXVI.

BEETHOVEN. (Corrected by HAYDN.)

The musical score consists of four staves of music. The first staff is in common time (C), treble clef, and consists of a series of eighth notes. The second staff is also in common time (C), treble clef, and includes a measure with a basso continuo symbol (a square with a cross) and a fermata over the note. The third staff is in common time (C), bass clef, and features a 'Canto fermo' instruction. The fourth staff is in common time (C), bass clef, and shows a continuous eighth-note pattern.

IN THE MINOR MODE.

EXERCISE LXXVII.

ALBRECHTSBERGER.*

The musical score consists of four staves of music in common time (C). The first staff has a treble clef. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music is composed of eighth notes and sixteenth notes, primarily in the minor mode.

* Vol. ii, p. 204. For the sake of uniformity, we have printed this Example in *Alla breve* Time, instead of $\frac{2}{4}$.

CHAPTER XIII.

ON THE THIRD ORDER OF COUNTERPOINT IN FOUR PARTS

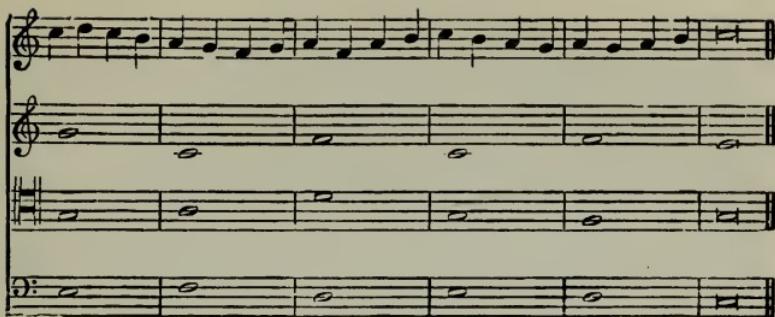
RULE CX.

In this Order of Counterpoint, four Crotchets must be written, in one of the Parts, against each Semibreve in the *Canto fermo*, in every Bar except the first and last. The remaining Parts will all proceed together, in Semibreves.

EXAMPLE 101.

The Student has already learned all the Rules that are necessary for the present Order ; and the following Examples will serve to show the amount of indulgence which may be safely claimed in the case of Hidden Fifths and Octaves, the False Relation of the Tritonus, and other Progressions which are less strictly guarded in four Parts than in two, or three.

EXERCISE LXXVIII.



EXERCISE LXXIX.

Canto fermo.

Three staves of musical notation in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation consists of eighth and sixteenth notes. The instruction "Canto fermo." is written above the middle staff.

Four staves of musical notation in common time. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a tenor clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests, continuing from the previous exercise.

EXERCISE LXXX.

Canto fermo.

EXERCISE LXXXI.

Canto fermo.

IN THE MINOR MODE.

EXERCISE LXXXII.

BEETHOVEN. (Corrected by HAYDN.)

Canto fermo. (By HAYDN.)

(ii)

EXERCISE LXXXIII.

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CHAPTER XIV.

ON THE FOURTH ORDER OF COUNTERPOINT, IN FOUR PARTS.

RULE CXI.

In this Order of Counterpoint, one Part will be occupied, throughout, with Syncopated Minims, as described in Rule XLVI, while the rest proceed, with the *Canto fermo*, in Semibreves.

EXAMPLE 102.

RULE CXII.

The *Canto fermo*, and the Part which contains the Syncopations, must, as usual, be placed in all the four Parts, by turns; and the laws of the Fourth Order of Three-Part Counterpoint* must be observed as closely as possible, though the following additional Rules will be necessary for the Student's guidance.

* See Rules LXXXVI — XCV, inclusive.

RULE CXIII.

All the Suspensions permitted in three Parts, are permitted in four; also; but, with the following modifications.

The Discord of the Second—which can only be employed when the Syncopation takes place in the lowest Part—may be accompanied, either by the Fourth, or the Fifth. In order to supply the additional Part, either the Second itself may be doubled, as at *a*, and *b*, in the following illustrations; or, the Fifth, as at *c*, and *d*; or, even the Fourth, as at *e*—though this last method is not to be recommended.

EXAMPLE 103.

a *b* *c* *d* *e*

5 6 4 5 5 6 5 6 4 5
2 3 2 3 5 6 5 3 4 5
2 3 2 3 2 3 2 3 2 3

The Suspended Fourth may be employed, either in the upper, or the mean Parts. In either case, it is accompanied by the Fifth, and the Octave, as at *f*, *g*, *h*.*

EXAMPLE 104.

f *g* *h*

4 3 4 3 4 3

The Suspended Seventh can only occur in the upper, or one of the mean Parts. Its natural Accompaniment is, either the Third, and the Octave, as at *i*, *k*; or, the doubled Third, as at *l*, *m*.

EXAMPLE 105.

i *k* *l* *m*

7 6 7 6 7 6 7 6

* The method of using the Fourth, as an Accompaniment to the Suspended Second, in four Parts, has been already shown, at *b*, and *e*.

The employment of the Suspended Ninth is also restricted to the upper and mean Parts. Its most natural Accompaniment consists of the Fifth, and Third, as shown at *n*, *o*, *p*.*

EXAMPLE 106.

In no case, except that of the Ninth, is it permitted to sound the Note into which the Suspended Discord is about to resolve, or the Octave to that Note, simultaneously with the Discord itself.

RULE CXIV.

Whether the Syncopations involve the use of Discords, or not, it is desirable that the Harmony should be complete, either in the first, or the second half of the Bar. This Rule, however, must be made subservient to the universal law which prescribes a flowing movement of the Parts as the first requisite in good Counterpoint.

RULE CXV.

The Organ-Point may be used with great effect, in four Parts. In addition to what has already been said upon this subject, in Rule XCIII, we may remark, that Palestrina, and other great Masters, constantly prepare the Fourth, and other Discords, upon it, as if in Concord, thus—

EXAMPLE 107.

* Enough has already been said, concerning the distinction between the Ninth, and the Second, in the foot-note appended to Rule LXXXIX.

It was also a favourite custom, with these Great Masters, to prolong the last Note of the *Canto fermo*, for several Bars, after the completion of the Final Cadence, in the form of an Organ-Point, enriched with Suspensions, and other effective Harmonies, and this they did, whether the *Canto fermo* was placed in the lowest, the highest, or a mean Part. The following beautiful example, from Palestrina's '*Missa Brevis*,' will forcibly illustrate the value of this mode of treatment. The four Bars here transcribed form the conclusion of the Mass.

EXAMPLE 108.

Canto fermo. Last Note prolonged.

RULE CXVI.

In consequence of the numerous difficulties with which this Order of Counterpoint is encumbered, we are permitted, in addition to the Licences granted in the three preceding Orders, to place two Minims, instead of a Semibreve, in any Bar of any Part, except that allotted to the *Canto fermo*: and, also, to interrupt the Syncopations by the interpolation of a Bar of the Second Order, as often as any serious complication may render such a proceeding necessary.

Nevertheless, it is desirable that these indulgences should only be claimed in cases of exceeding difficulty. As a general rule, the more closely we adhere to the laws of the Fourth Order of Three-Part Counterpoint, the better our work will be.

EXERCISE LXXXIV.

Musical score for Exercise LXXXIV consisting of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 3/4 time (indicated by a '3'). The first staff has a treble clef, the second has an alto clef, and the third has a bass clef. The fourth staff has a bass clef. The music consists of various note patterns, including eighth and sixteenth notes, with some notes having stems pointing up and others down. The first three staves end with a double bar line and repeat dots, indicating they are to be repeated. The fourth staff ends with a single bar line and a repeat dot. A small cross symbol is located at the top right of the page above the fourth staff.

EXERCISE LXXXV

Musical score for Exercise LXXXV consisting of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 3/4 time (indicated by a '3'). The first staff has a treble clef, the second has an alto clef, and the third has a bass clef. The fourth staff has a bass clef. The music consists of various note patterns, including eighth and sixteenth notes, with some notes having stems pointing up and others down. The first three staves end with a double bar line and repeat dots, indicating they are to be repeated. The fourth staff ends with a single bar line and a repeat dot. A small cross symbol is located at the top right of the page above the fourth staff.

EXERCISE LXXXVI.

Musical score for Exercise LXXXVI consisting of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 3/4 time (indicated by a '3'). The first staff has a treble clef, the second has an alto clef, and the third has a bass clef. The fourth staff has a bass clef. The music consists of various note patterns, including eighth and sixteenth notes, with some notes having stems pointing up and others down. The first three staves end with a double bar line and repeat dots, indicating they are to be repeated. The fourth staff ends with a single bar line and a repeat dot. A small cross symbol is located at the top right of the page above the fourth staff.

EXERCISE LXXXVII.

Canto fermo.

EXERCISE LXXXVIII.

Canto fermo. (By HAYDN.) BEETHOVEN. (Corrected by HAYDN.)

IN THE MINOR MODE.

EXERCISE LXXXIX.

Canto fermo. CHERUBINI. (On a *Canto fermo* by FUX.)

* Haydn has here placed two crosses, in the fifth Bar, to indicate his disapproval of the simultaneous use of the Suspended Seventh and the Sixth into which it is about to resolve. See last clause of Rule CXIII.

CHAPTER XV

ON THE FIFTH ORDER OF COUNTERPOINT IN FOUR PARTS

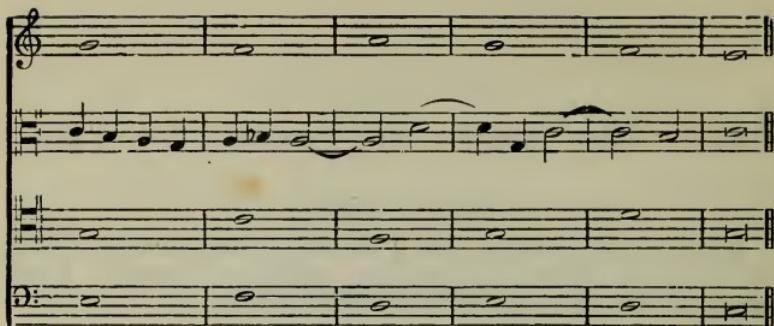
RULE CXVII.

In Four-Part Counterpoint of the Fifth Order, one Part must be written in Florid Counterpoint, while the remaining Parts proceed, with the *Canto fermo*, in Semibreves.

EXAMPLE 109.

A careful analysis of the subjoined models will enable the Student to write this Order of Counterpoint correctly, without the aid of any additional Rules.

EXERCISE XC.



EXERCISE XCI.

Three staves of musical notation. The top staff shows a continuous melody. The middle staff is labeled *Canto fermo.* The bottom staff shows a harmonic progression. The notation includes quarter notes and eighth notes.

Four staves of musical notation in common time. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a tenor clef. The notation consists of quarter notes and eighth notes.

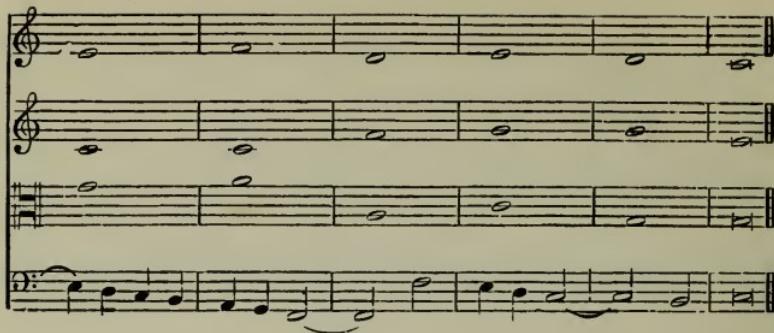
EXERCISE XCII.

A musical score for Exercise XCII. It consists of four staves of music. The first staff is in treble clef, G major, common time, with a fermata at the end. The second staff is also in treble clef, G major, common time. The third staff is in treble clef, G major, common time, featuring a continuous eighth-note pattern. The fourth staff is in bass clef, C major, common time. The instruction "Canto fermo." is written above the first two staves.

A continuation of the musical score for Exercise XCII. It consists of four staves of music. The first staff is in treble clef, G major, common time. The second staff is also in treble clef, G major, common time. The third staff is in treble clef, G major, common time, featuring a continuous eighth-note pattern. The fourth staff is in bass clef, C major, common time.

EXERCISE XCIII.

A musical score for Exercise XCIII. It consists of four staves of music. The first staff is in treble clef, G major, common time, with a fermata at the end. The second staff is also in treble clef, G major, common time. The third staff is in treble clef, G major, common time. The fourth staff is in bass clef, C major, common time, featuring a continuous eighth-note pattern. The instruction "Canto fermo." is written above the first two staves.



EXERCISE XCIV.

BEETHOVEN. (Corrected by HAYDN.) * ♫

The score consists of two parts. The top part shows Beethoven's original version, which includes several errors marked with circled numbers (1, 2, 3, 4). The bottom part shows Haydn's corrected version, where the errors have been fixed. The notation includes various clefs (G, F, C), key signatures, and time signatures (common time).

Canto fermo. (By HAYDN.)

A continuation of the musical score, showing two more staves of corrected notation. The notation includes various clefs (G, F, C), key signatures, and time signatures (common time).

* The beginner, who feels annoyed at the number of his mistakes, can scarcely fail to derive encouragement from the contemplation of the flagrant Fifths, between Treble and Bass, which Haydn has here corrected, for the instruction of the youthful Beethoven.

IN THE MINOR MODE.

EXERCISE XCV.

ALBRECHTSBERGER.

The musical score for Exercise XCV is composed of six staves of music. The first staff is labeled "Canto fermo." The title "ALBRECHTSBERGER." is written above the sixth staff. The music is in common time and consists of various note heads and stems, indicating a harmonic progression or bass line.

CHAPTER XVI.*

ON THE SIMULTANEOUS EMPLOYMENT OF THE VARIOUS
ORDERS OF COUNTERPOINT.

RULE CXVIII.

Having reached this point, the Student may proceed, at his convenience, to combine the five different Orders of Counterpoint together; writing one Part in the Second Order, another in the

* The practical application of this Chapter involves difficulties so much greater than any that the Student has yet encountered, that we leave it to his discretion, either to attack them at once, or to defer their consideration until he has mastered the less formidable intricacies of Chapters XVII.-XXI. inclusive. Should he be working without a Master, we strongly recommend this latter course.

Third, and another in the Fourth, or Fifth; or, combining two Parts, in the First Order, with two in the Fifth; or even employing the Fifth Order in all the Parts except that which contains the *Canto fermo*—which last exercise is the most profitable of all.

To do this successfully, he should begin by combining two Orders only; and not attempt to proceed to three, until the difficulties of two have been perfectly overcome.

The *Canto fermo* must, of course, be placed in each of the Parts, by turns; and each Order will be governed by its own peculiar Code of Laws, subject to a few modifications, which will need one or two additional Rules for their elucidation.

RULE CXIX.

When the Fourth Order is combined with the Second—and, more especially, when the Second Order occupies the lowest Part—a Suspended Discord, even though it may descend one Degree with perfect regularity, will often resolve upon quite an unexpected Chord, in consequence of the Bass having moved, at the moment of Resolution. This involves no infraction of the strict rule. It is merely a change of Harmony, which is impossible, so long as each Order is used separately; and, all that is necessary for its success is, that, under any circumstances, the Discord must resolve, downwards, upon a Concord.

This mode of procedure will be made clearer, by the following illustrations, collected from the works of Fux, Albrechtsberger, and Cherubini.

EXAMPLE 110. MODIFICATIONS IN THE TREATMENT OF THE SECOND.

EXAMPLE 111. MODIFICATIONS IN THE TREATMENT OF THE FOURTH

EXAMPLE 112. MODIFICATIONS IN THE TREATMENT OF THE SEVENTH.

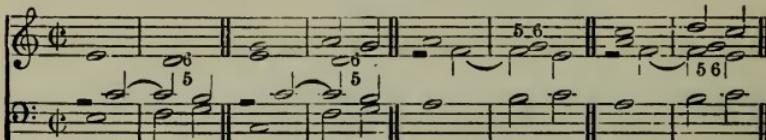
EXAMPLE 113. MODIFICATIONS IN THE TREATMENT OF THE NINTH.

In some of these cases—as at *h*, *n*, and *o*—combinations are produced, identical, so far as the actual Notes are concerned, with the Chord of the Dominant Seventh, and its Inversions. But, it must be remembered, that these Chords only occur as the result of complicated Suspensions, and not as Fundamental Chords, in which form they would be inadmissible, in this kind of Composition.

In like manner, we may use the Fifth and the Sixth, together, in a combination which could not be effected, without the use of two Orders simultaneously.

In this case, though both Notes form Concords with the Bass, the Fifth forms a Discord with the Sixth, and must therefore resolve, by descending one Degree.

EXAMPLE 114.



The variety of combinations producible by this means is, indeed, inexhaustible; but, the foregoing examples will be sufficient to guide the Student in any case that may occur during the course of his practice.

RULE CXX.

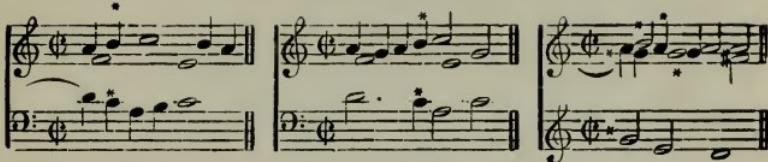
When the Fifth Order is employed in several Parts, simultaneously, it is necessary to take care, not only that the Parts are as equally distributed as the nature of the case will allow, but, also, that as much variety as possible is produced in the Florid Counterpoint; one Part singing Crotchets, while another is singing Syncopations, or longer Notes, as the case may be, or even resting, for a Bar or two, in order that it may come in with the greater effect afterwards. This Rule is of great importance: and frequently makes all the difference between a good and an "interesting Counterpoint.*

RULE CXXI.

Careful attention to the foregoing Rule frequently results in the introduction of numerous Crotchets, or even Quavers—used according to law—in the form of Passing-Notes. These Notes must always be irreproachable, in their relation to the Bass; but, notwithstanding this, they frequently make frightful collisions with each other. Now, of these collisions, the greatest of the Great Masters took no notice whatever. Provided their Florid Parts moved well with the Bass, they cared nothing for the crashes which took place between them. Witness the three following passages, from the *Benedictus* of Palestrina's '*Missa Papæ Marcelli*', in which the collisions are marked with an asterisk.

* See Rule CVII.

EXAMPLE 115.



Though these passages sound horrible, when played upon the Organ, their effect, when sung, as they were intended to be sung, by unaccompanied Voices, is perfectly smooth, and pleasant, all harshness of contact passing unnoticed amidst the flowing motion of the separate Parts. In this, therefore, as in all other matters, the Student may feel satisfied that the Great Masters were right in all that they did ; and fearlessly follow their example, when writing for Voices alone, though such passages must not be introduced into any kind of Instrumental Music whatever.

RULE CXXII.

We strongly recommend the Student, while working out the details of the present Chapter, to add one, two, or more Parts, as occasion may permit, to some of the Exercises he has already written. It is, of course, more difficult to write in this way, than to fit the whole number of parts together, as the work proceeds; and, for this, among other reasons, the plan is only recommended for occasional use. But, it will well repay a little extra trouble : and, as the experimenter is always at liberty to add the extra Part, or Parts, in any Order he pleases, the difficulties will rarely prove insuperable.*

* See Zarlino, '*Institutioni Armoniche*', Parte 3za, Cap. lxiv. Mendelssohn, also, strongly recommended this practice. He delighted, when giving a lesson in Counterpoint, in assembling his Pupils in front of a huge black board, with eight red Staves drawn across it. Having written a *Canto fermo* on one of these Staves, with a piece of chalk, he would call on one of his Pupils to write a Two-Part Counterpoint against it. When this was finished, and duly corrected, he would summon another aspirant, to write a third Part ; another, to add a fourth ; and so on, until the board was full. When the Counterpoint mounted up to seven, or eight Parts, the difficulties sometimes became so frightful, that the writer has, more than once, known even Mendelssohn himself suggest a Semibreve-Rest, as the only way of escape from an otherwise hopeless dilemma. The excitement of hunting for a possible Note, in such cases, was thoroughly enjoyed by all who had the privilege of assisting in the process, which was as amusing as a game of Chess—and, indeed, bore a very close analogy to it, the Rest representing Check-mate. One day, when the writer could not find a Note, Mendelssohn said, “I am very glad ; for, I could not find one, myself.”

It is unnecessary that we should enforce this Rule by special examples, since we have already given some illustrations of its practical application. For instance, Exercise XVII contains an example of the Third Order, complete in two Parts. In Exercise XLVIII, a Third Part has been added, without disturbing the other two, while Exercise LXXXIII shows the same passage, with the addition of a Fourth Part.

We shall conclude this Chapter with some Exercises in mixed Orders of Counterpoint, which, we trust, will provide the Student with all the information he can desire upon this part of our subject. Fortunately, our venerable instructors have bequeathed us so many examples of this kind of writing, that our chief difficulty, at the present moment, is, to find space for the treasures at our command. We have, however, failed in our search for available examples exhibiting the employment of more than three Orders, simultaneously; and, unwilling to miss so good an opportunity of showing the use of Rule CXXII in its fullest significance, we have constructed Exercises CVII, and CVIII, by adding two supplementary Parts to Exercise CVI, without interfering with Albrechtsberger's original disposition of the Score. In carrying out this design, we have found it necessary to claim more than one of the Licences which have been discussed, from time to time, in our previous Chapters. For instance, at Bar 3, in Exercise CVIII, the two upper parts approach an Unison, in Similar Motion; while the two extreme Parts approach an Octave, in the same way, at Bar 5. These indulgences could not fairly have been claimed in Four-Part Counterpoint; but, in Six Parts, they are neither unreasonable, nor unprecedented, under the presence of conditions so heavy as those which form the *raison d'être* of the example.*

EXERCISE XCVI.

(Second, and Third Orders combined.)

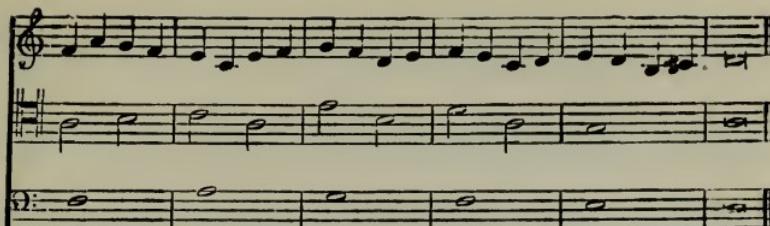
Fux.

Third Order.

Second Order.

Canto fermo.

* See Rule CXXV. Albrechtsberger (Vol. ii., p. 204, Example 176) has approached an Unison, by Similar Motion, in four Parts. This, however, is a very unusual Licence, except in the Final Cadence.

**EXERCISE XCVII.**

(Second, and Third Orders combined.)

Canto fermo. **ALBRECHTSBERGER.**

Third Order.

Second Order.

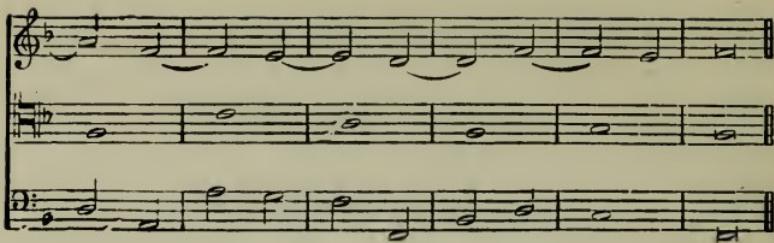
EXERCISE XCVIII.

(Second, and Fourth Orders combined.)

Fourth Order. CHERUBINI. (On a *Canto fermo* by FUX.)

Canto fermo.

Second Order.

*EXERCISE XCIX.*

(Third and Fourth Orders combined.)

Fourth Order. BEETHOVEN. (Corrected by ALBRECHTSBERGER.)

Canto fermo. (By ALBRECHTSBERGER.)

Third Order.

(A)

EXERCISE C.

(Third and Fourth Orders combined.)

BEETHOVEN. (Corrected by ALBRECHTSBERGER.)

Canto fermo. (By ALBRECHTSBERGER.)

(A)

*EXERCISE CI.*

(Second, and Fifth Orders combined.)

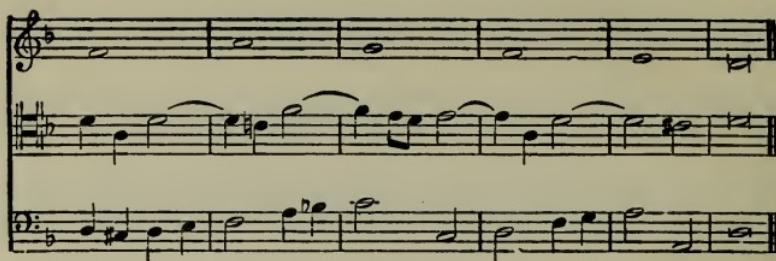
CHERUBINI. (On a *Canto fermo* by FUX.)

Canto fermo.

EXERCISE CII.

(Two Parts in the Fifth Order.)

*Canto fermo.*CHERUBINI. (On a *Canto fermo* by FUX.)

*EXERCISE CIII.*

(Second, Third, and Fourth Orders combined.)

Second Order. FUX.

Third Order.

Fourth Order.

Canto fermo.

EXERCISE CIV.

(One Part in the First, and two in the Fifth Order.)

First Order.

CHERUBINI. (On a *Canto fermo* by FUX.)

First Order.

Fifth Order.

Fifth Order.

Canto fermo.

EXERCISE CV.

(Fifth Order in three of the Parts.)

CHERUBINI. (On a *Canto fermo* by FUX.)

Canto fermo.

EXERCISE CVI.

(Second, Third, and Fourth Orders combined.)

Canto fermo.

ALBRECHTSBERGER.

Fourth Order.

Third Order.

Second Order.

*EXERCISE CVII.**

(Second, Third, Fourth, and Fifth Orders combined.)

Canto fermo.

ALBRECHTSBERGER.

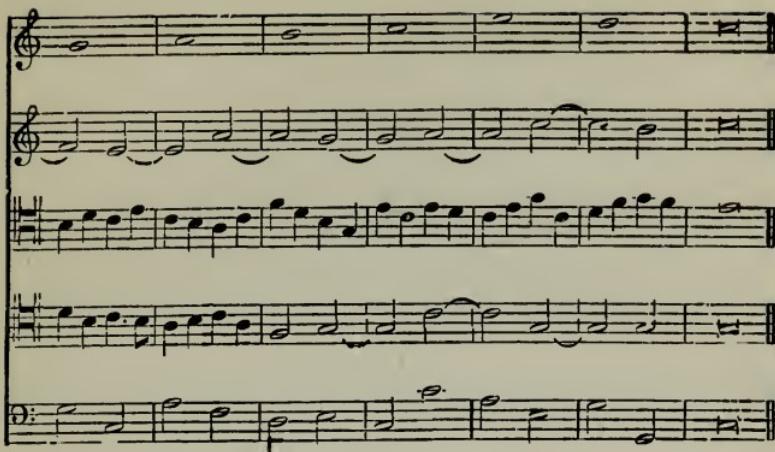
Fourth Order.

Third Order.

Fifth Order. Added by the Author

Second Order.

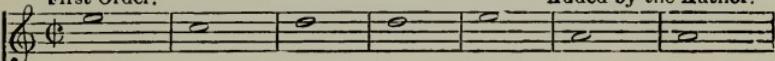
* Compare with Exercise CVI.

*EXERCISE CVIII.**

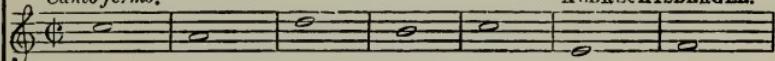
(The Five Orders combined.)

First Order.

Added by the Author.

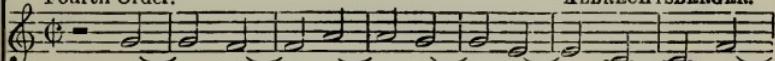
*Canto fermo.*

ALBRECHTSBERGER.



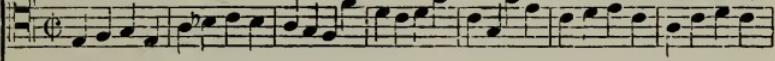
Fourth Order.

ALBRECHTSBERGER.



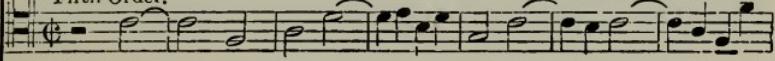
Third Order.

ALBRECHTSBERGER.



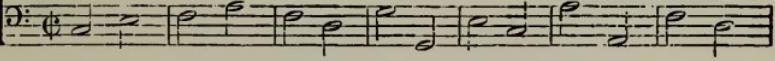
Fifth Order.

Added by the Author.

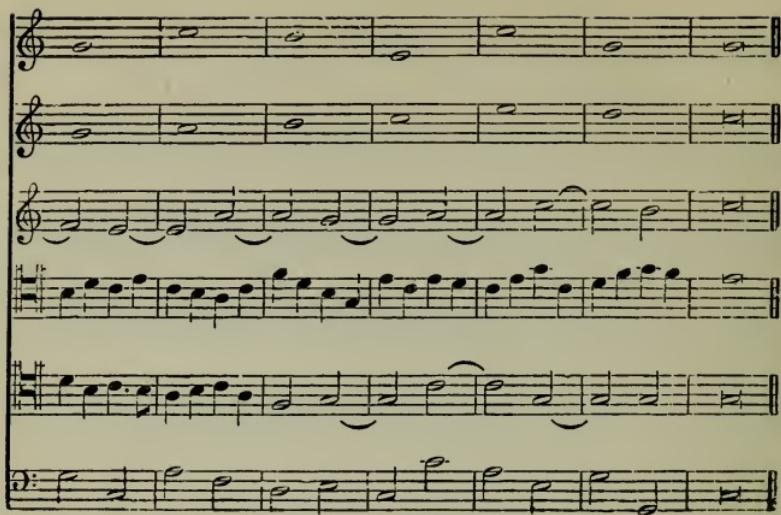


Second Order.

ALBRECHTSBERGER.



* Compare with Exercises CVI., and CVII.



END OF THE THIRD BOOK

BOOK THE FOURTH.

FIVE-PART COUNTERPOINT

CHAPTER XVII.

ON THE FIVE ORDERS OF COUNTERPOINT IN FIVE PARTS.

RULE CXXIII.

No amount of indulgence which has not already been granted, in Four Parts, can be fairly claimed, in five, except under circumstances of unusual difficulty. Indeed, the best Five-Part Counterpoint will be found to exemplify the working of the more important Rules quite as strictly as good Counterpoint in Four Parts. We shall, therefore, trouble the Student with no new Rules: and we trust, that, for the future, a smaller number of models will suffice for his guidance, since the space at our command will not permit us to give examples of all the Five Orders, in five, six, seven, and eight Parts, respectively.

RULE CXXIV.

When more than four voices are employed, it is necessary to use two of one kind. These two must always be written in the same Clef *; and should, if possible, be of equal, or nearly equal compass, in order that they may be able to cross each other with

* It is hoped that those who have followed our Rules thus far will, by this time, have accustomed themselves to the use of all the Clefs mentioned at page xii. Hitherto, we have carefully abstained from the use of the Soprano Clef, in our examples; but for the future, we shall employ it, for the upper Parts, whenever we find it convenient to do so, in accordance with the practice of all the greatest Composers, both ancient, and modern, who invariably use it in their full Scores.

the greater convenience, whenever it becomes desirable that they should do so. Provided these conditions be carefully observed, it is by no means necessary that the same kind of Voice should always be selected for doubling; in fact, for Exercises in five Parts, the following combinations will all be found productive of equally good effect:—

A.	B.	C.	D.
Soprano 1 ^{mo.}	Soprano.	Soprano.	Soprano.
Soprano 2 ^{ndo.}	Alto 1 ^{mo.}	Alto.	Alto.
Alto.	Alto 2 ^{ndo.}	Tenore 1 ^{mo.}	Tenore.
Tenore.	Tenore.	Tenore 2 ^{ndo.}	Basso 1 ^{mo.}
Basso.	Basso.	Basso.	Basso 2 ^{ndo.}

In illustration of these remarks, we shall present our readers with an example of this kind of Counterpoint, in the First Order; supplemented by two others, in which the Fifth Order is employed in all the Parts except that which contains the *Canto fermo*.

NOTE.—It will be seen that, in Exercise CIX, the apparent ‘Consecutives’ mentioned in Rules LXX, and CIII, have been employed, at Bars 3, and 4. between the upper and the two lower Parts. and, at Bars 9, and 10, between the three upper Parts. The Notes concerned are distinguished by asterisks.

In Exercise CX, Byrd has ignored the last clause of Rule LXI, at Bars 2, 9, and 17; and, in Exercise CXI, Bar 6, Cherubini has taken the same Licence.

EXERCISE CIX (*First Order*).

Canto fermo.

EXERCISE CX (Florid Counterpoint).

WILLIAM BYRD. (1589.)*

Canto fermo.

* From the *Cantiones sacrae*.

EXERCISE CXI (Florid Counterpoint).

Canto fermo.

CHERUBINI.

BOOK THE FIFTH.

SIX-PART COUNTERPOINT.

CHAPTER XVIII.

ON THE FIVE ORDERS OF COUNTERPOINT IN SIX PARTS.

RULE CXXV.

Though we find it not much more difficult to write in five Parts, than in four, it is infinitely more difficult to write in six Parts, than in five. Consequently, the severity of the Rules is very much relaxed, in this kind of Counterpoint; and, especially in the matter of Unisons, which are often quite unavoidable, and cannot be justly reprehended when the parts are closely interwoven together.

With this caution, we may leave the Student to analyse our models, and then proceed to write for himself: reminding him that, as he will need to add two new Voices to the usual Four-Part Score, he will be quite at liberty to use either two Sopranos, two Altos, two Tenors, or two Basses.

NOTE.—It will be seen, that Exercise CXII, is nothing more than the Five-Part Exercise CIX, with a Second Alto Part added to it, in accordance with the provisions of Rule CXXII.

EXERCISE CXII (First Order).

Canto fermo.

EXERCISE CXIII (Florid Counterpoint).

Canto fermo.

CHERUBINI (On a *Canto fermo* by FUX.)

The musical score consists of five staves of music. The first staff is labeled "Canto fermo." and "CHERUBINI (On a Canto fermo by FUX.)". The subsequent four staves show various counterpoint entries, each starting with a rest and followed by a series of eighth-note patterns. The music is written in common time with a key signature of one sharp. The notation includes various rests, eighth-note groups, and some sixteenth-note figures.

END OF THE FIFTH BOOK.

BOOK THE SIXTH.

SEVEN-PART COUNTERPOINT.

CHAPTER XIX.

ON THE FIVE ORDERS OF COUNTERPOINT IN SEVEN PARTS.

RULE CXXVI.

What was said of Six-Part Counterpoint applies still more strongly to that written in Seven Parts. Unisons, Fifths and Octaves by Contrary Motion, Hidden Fifths and Octaves, and the False Relation of the Tritonus, are not to be regarded as crimes, in this kind of Composition; though, of course, they must be avoided, if possible.

All the Voices, except one, must be doubled, in order to make up the seven Parts: and it matters nothing which Voice is made the exception, so long as the Parts move freely, and each lies within a moderate compass.

NOTE.—Exercise CXIV represents Exercises CIX, and CXII, with an additional Bass Part, which increases the number of Voices to seven, as described in Rule CXXII.

EXERCISE CXIV (First Order).

EXERCISE CXV (*Florid Counterpoint*).*Canto fermo.*CHERUBINI. (On a *Canto fermo* by FUX.)

The musical score consists of two staves of six measures each. The top staff, labeled "Canto fermo.", begins with a whole rest followed by half notes. The bottom staff, labeled "CHERUBINI. (On a Canto fermo by FUX.)", begins with a half note followed by quarter notes. Both staves continue with a mix of half and quarter notes, with some measure endings indicated by vertical lines and repeat signs.

BOOK THE SEVENTH.

EIGHT-PART COUNTERPOINT

CHAPTER XX.

ON THE FIVE ORDERS OF COUNTERPOINT IN EIGHT PARTS.

RULE CXXVII.

Eight-Part Counterpoint is written, in its simplest form, for a single Choir, consisting of two Sopranos, two Altos, two Tenors, and two Basses.

This noble style of Composition is surrounded by so formidable an array of difficulties, that every reasonable form of licence is granted to those who practise it, on condition that no indulgence shall be claimed, until compliance with the strict letter of the law has been found absolutely impossible. Upon these terms, we may introduce Consecutive Fifths, and Octaves, by Contrary Motion; Hidden Fifths, and Octaves, and the False Relation of the Tritonus, between extreme Parts; Unisons, upon the Thesis; the succession of one Perfect and one False Fifth; and other similar Licences; more frankly than in any other species of Counterpoint. Yet, though it would sometimes be impossible to write at all, were these relaxations of the law forbidden, one cannot study the works of the Great Masters without feeling overwhelmed with astonishment at the rarity of the instances in which they condescended to claim them.

RULE CXXVIII.

It is permitted, in Eight-Part Counterpoint, to use alternations of the Octave, and the Unison, in long-continued passages, between the two Basses; and, for a single Bar, in the mean Parts also; provided they progress by Contrary Motion.

EXAMPLE 116.

The musical example consists of two staves of music. The top staff begins with a bass note, followed by six eighth notes. The bottom staff begins with a bass note, followed by five eighth notes. Both staves continue with eighth-note patterns, illustrating the use of octaves and unisons as specified in Rule CXXVIII.

RULE CXXIX.

But it is not permitted, even in Eight-Part Counterpoint, to write Consecutive Fifths, Octaves, or Unisons, in Similar Motion: to use any other Harmonies than those of the Major and Minor Common Chord, and the Chord of the Sixth—except in the form of Syncopations; to employ any Discords whatever, except as Syncopations, or Passing-Notes; or to employ any leaps, other than those sanctioned by Rule VIII.

Such liberties as these would not be tolerated in any kind of Counterpoint—not even in Tallis's famous Motet in forty Parts.

NOTE.—The Plain Counterpoint shown, in five Parts, in Exercise CIX, in six, in Exercise CXII, and in seven, in Exercise CXIV, is presented, in Exercise CXVI, in eight, by the addition of Second Tenor Part, supplied in accordance with Rule CXXII.

EXERCISE CXVI (*First Order*).

Canto fermo.

EXERCISE CXVII (Florid Counterpoint).

Canto fermo.

CHERUBINI.

CHAPTER XXI.

ON EIGHT-PART COUNTERPOINT FOR TWO CHOIRS.

There remains yet one species of Counterpoint, more noble than even that which we have just described—the grandest method of writing that has ever yet been devised.

RULE CXXX.

If, instead of arranging our eight Voices in a single Choir, we divide them into two Choirs, each consisting of one Soprano, one Alto, one Tenor, and one Bass, and make them sing antiphonally—that

is to say, make them answer each other, from side to side*.—we shall produce the greatest effect attainable with the means at our command.

RULE CXXXI.

When the two Choirs answer each other, in alternate phrases, care must be taken that the Second Choir always begins before the First ceases, and *vice versa*.

RULE CXXXII.

When the two Choirs sing together—which they must always do, as the Chorus approaches its conclusion, if not before—they must not only sing in good Eight-Part Counterpoint, but, the Harmony allotted to each Choir must be complete in itself; so that an auditor, situated nearer to one than to the other, may be perfectly satisfied with the effect produced by the Singers in his immediate neighbourhood.

RULE CXXXIII.

The provisions of the foregoing Rule will be greatly facilitated by the disposition of the Basses mentioned in Rule CXXVIII; since, by distributing the two Parts thus arranged between the two Choirs, each will be provided with an efficient support for its own Harmony.

This method was used, with admirable effect, by Palestrina, in his Masses, and Motets, for two or more Choirs. There is indeed, strong reason for believing that it was he who invented the device.

RULE CXXXIV.

In a large Composition of this kind, it is neither possible, nor even desirable, that the eight Voices should be always employed together. But, it is only when they are so employed, that the Licences of which we have spoken are permitted. When two, three, or four Voices only, sing together, they will be subject to the laws of Two, Three, and Four-Part Counterpoint, respectively.

We shall now proceed to furnish the Student with a brief example of this kind of Eight-Part Counterpoint.

* See the Author's '*History of Music, for Young Students*,' Chapter I.

EXERCISE CXVIII (Florid Counterpoint).

Canto fermo.

FIRST CHOIR.

SECOND CHOIR.

Canto fermo.

Last Note of *Canto fermo*, prolonged into a Pedal-Point.

BOOK THE EIGHTH.

THE ECCLESIASTICAL MODES.

CHAPTER XXII.

ON THE ADAPTATION OF COUNTERPOINT TO 'GREGORIAN MUSIC.'

The Daily Psalms, and Canticles, are now so frequently sung to the 'Gregorian Tones,' not only in London, but, even in Village Churches, that no Organist who has neglected to study the peculiarities of these venerable Melodies can be said to have learned his duty thoroughly.

RULE CXXXV.

✓ The chief difference between 'Gregorian Music'—or, as it is more correctly called, Plain Chaunt—and modern Church Music, lies in the fact, that the former is not written in our modern Scales, but in certain others, called the Ecclesiastical Modes.

Of these Modes, there were, originally, no more than four; but, this number was soon increased to eight; and, finally, to twelve.*

The six most important Modes may be formed by reckoning up an Octave of *natural Notes*, from D, E, F, G, A, and C, respectively.

These six Scales are called the Authentic Modes; and the Notes, D, E, F, G, A, and C, are called their Finals.†

If, instead of reckoning up an Octave from each of these Finals, we form a collection of Scales extending from the Fourth below them to the Fifth above, we shall produce an entirely different arrangement, called the Plagal Series. But, it must be carefully borne in mind that, though the compass of the Authentic and Plagal Modes will thus be very different, each Plagal Mode has the same Final as the Authentic Mode from which it is derived.

Each Mode has its own proper name, derived from the Greek. We give the list of names in the following Table, for the sake of making it complete; but the Student will probably find it more convenient to designate each Mode by its number;* and some trouble may be saved, in the beginning, by remarking that the numbers of the Authentic Modes are always odd, and those of the Plagal Modes even. The place of the Semitones is here indicated by Slurs.

* See the Author's '*History of Music, for Young Students*,' Chap. I. Also, his article 'MODES, THE ECCLESIASTICAL,' in Grove's '*Dictionary of Music and Musicians*'

† Of course, we should now call them Tonics, but, the term Tonic is not used in Gregorian Music.

It will be noticed, that B is not used as a Final. The reason of this is, that B will not serve as the Bass of a Common Chord, without an Accidental F♯, which would be inadmissible, in a Mode so formed.

EXAMPLE 117.

AUTHENTIC MODES.

MODE I. (The Dorian Mode.)

Final.

MODE III. (The Phrygian Mode.)

Final.

MODE V. (The Lydian Mode.)

Final.

MODE VII. (The Mixolydian Mode.)

Final.

MODE IX. (The Æolian Mode.)

Final.

MODE XI. Not in use.†

MODE XIII. (The Ionian Mode.)

Final.

PLAGAL MODES.

MODE II. (The Hypodorian Mode.)

Final.

MODE IV. (The Hypophrygian Mode.)

Final.

MODE VI. (The Hypolydian Mode.)

Final.

MODE VIII. (The Hypomixolydian Mode.)

Final.

MODE X. (The Hypoæolian Mode.)

Final.

MODE XII. Not in use.†

MODE XIV. (The Hypololian Mode.)

Final.

RULE CXXXIV.

The varied positions of the Semitones, in these Modes, render it impossible to accompany them effectively with any other kind of Harmony than that indicated by the Rules of strict Counterpoint.

Every one of these Rules must be observed, in writing Exercises in the Modes, with the sole exception of Rule XVII, which applies to modern Modulation only.

RULE CXXXIV.

The most important point to be considered, in writing these Exercises, is the formation of the final Cadence, which generally needs certain Accidentals not necessary in modern Music.

* The Eight Gregorian Tones are numbered after the Modes in which they are written. But, very few of these Tones end upon the Final of the Mode, because they were originally intended to be followed by other Movements (as we should call them, in modern Music), which always did end upon the Final. The old Gregorian Hymn Tunes, in 'Ancient and Modern,' will always be found to end upon the Final, unless they have been transposed.

† As Modes XI and XII are never used, some writers have transferred these numbers to the two next Modes. But, the Student will do well to accustom himself to the numbers given above.

In MODES I, and II, a C♯ will be needed in the last Chord but one; and, should an F occur in the last Chord, it must be made ♯ also; as at *a* and *b*, in the following illustrations.

In MODES III, and IV, should the *Canto fermo* be in any one of the upper Parts, the lowest Part must form a Minor Third oelow it, in the last Chord but one; and, in any case, should a G appear in the last Chord, it must be made ♯; as at *c*, *d*, and *e*.

In MODES V, and VI, the Cadence can be frequently made without the use of any Accidentals at all, as at *f*; but, should the *Canto fermo* occupy the lowest place, a B♭ will be needed, in the last Chord but one, as at *g*.

In MODES VII, and VIII, an F♯ will be needed, in the last Chord but one, as at *h*, and *i*.

In MODES IX, and X, a G♯ will be needed, in the last Chord but one; and, should a C occur in the last Chord, it must be made ♯; as at *j*, and *k*.

In MODES XIII, and XIV, no Accidentals whatever will be needed, as at *l*, *m*.

In all cases, the Cadence assumes exactly the same form, in the Plagal Modes, as in the Authentic Modes from which they are derived.

EXAMPLE 118

MUSICAL EXAMPLE 118 consists of six staves of music, each representing a different mode. The modes are grouped as follows:

- Top Row:**
 - Modes I, & II.** Staff *a*: Treble clef, key signature of two sharps. Chords: G major, D major, A major, E major. *Canto fermo.*
 - Modes III, & IV.** Staff *c*: Treble clef, key signature of one sharp. Chords: C major, G major, D major, A major. *Canto fermo.*
 - Modes V, & VI.** Staff *f*: Treble clef, key signature of one sharp. Chords: C major, G major, D major, A major. *Canto fermo.*
- Bottom Row:**
 - Modes VII, & VIII.** Staff *h*: Treble clef, key signature of one sharp. Chords: C major, G major, D major, A major. *Canto fermo.*
 - Modes IX, & X.** Staff *j*: Treble clef, key signature of one sharp. Chords: C major, G major, D major, A major. *Canto fermo.*
 - Modes XIII, & XIV.** Staff *i*: Treble clef, key signature of one sharp. Chords: C major, G major, D major, A major. *Canto fermo.*

RULE CXXXV.

No Accidental of any kind must be introduced into any part of the Exercise but the final Cadence; with the exception of an occasional B♭, to correct the Tritonus, or the False Fifth, in the manner described in Rule XLII: but, even this can scarcely be tolerated, except in Modes I, II, V, and VI.

RULE CXXXVI.

It is always desirable to keep every Part within the compass, either of an Authentic Mode, or of the Plagal Mode which belongs to it. It thus happens, that one Mode of each kind is almost always employed in every Exercise; the Soprano and Tenor being generally in the one, and the Alto, and Bass, in the other. The Mode, in this case, is said to be mixed. But, the Exercise is always said to be in the Mode of its *Canto fermo*.

We shall now proceed to furnish Models of the First Order of Counterpoint, in each of the Twelve Modes; leaving the Student to write the remaining four Orders, without farther assistance—a task which he will find no difficulty in accomplishing, after he has carefully studied the types we have provided for him.

A complete set of *Canti fermi*, in each of the Twelve Modes, will be found at page 136.

EXERCISE CXIX.

MODE I.

The musical score for Exercise CXIX, Mode I, features four staves of music. The top staff is labeled "Cantus firmus." The second staff is labeled "Fux." The third and fourth staves are continuo parts. The music is written in common time with a treble clef. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

EXERCISE CXX.

MODE II.

The musical score for Exercise CXX, Mode II, features four staves of music. The top staff is labeled "Cantus firmus." The second staff is continuo. The third and fourth staves are continuo parts. The music is written in common time with a treble clef. The notation consists of vertical stems with horizontal dashes indicating pitch and duration.

EXERCISE CXXI.

MODE III.

Cantus firmus.

EXERCISE CXXII.

MODE IV.

FUX.

EXERCISE CXXIII.

MODE V.

*

EXERCISE CXXIV.

MODE VI. *

FUX.

* The asterisks show the Accidentals introduced for the purpose of avoiding the False Relation of the Tritonus.

EXERCISE CXXV.

MODE VII.

FUX.

Cantus firmus.

EXERCISE CXXVI.

MODE VIII.

FUX.

Cantus firmus.

EXERCISE CXXVII.

MODE IX.

FUX.

Cantus firmus.

EXERCISE CXXVIII.

MODE X.

Cantus firmus.

FUX.

EXERCISE CXXIX.

MODE XIII.

Cantus firmus.

FUX.

EXERCISE CXXX.

MODE XIV.

Cantus firmus.

After writing a sufficient number of Exercises, in the Ecclesiastical Modes, the Student will find no difficulty in accompanying any kind of ancient Church Music correctly. And, he can scarcely fail to appreciate the importance of the power he will then gain ; for, it is as absurd to accompany the Gregorian Tones with unprepared Discords, as it would be to arrange '*Batti, batti*' with Harmonies like those of Tallis's Litany. No one would dream of insulting Mozart by such treatment as this : yet, the vulgarity would not be greater, in the one case, than in the other.

CONCLUSION.

The Student who has thoroughly mastered the foregoing Rules, and can write good Counterpoint, in all the Five Orders, and in any number of Parts, will naturally wish to turn his attention to the study of Fugue.

But, before attempting this, he must supplement his contrapuntal studies by an equally comprehensive course of DOUBLE COUNTERPOINT, IMITATION, and FREE PART-WRITING—three subjects which will present but a very moderate amount of difficulty to those who have followed us thus far, and which we

hope to place before our readers, in the simplest form they are capable of assuming, in forthcoming numbers of our present series of Manuals.

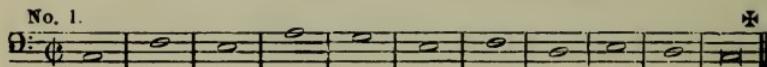
This task accomplished, we shall be prepared to introduce our Pupils to the more serious complications of VOCAL and INSTRUMENTAL FUGUE, with good hope of ultimate success. Meanwhile, we recommend them to study, with the utmost possible diligence, some great Compositions, by some of the greatest Masters, and to compare the writings of these Masters with their own.* The immense discrepancy between the two will prove the very reverse of discouraging—for, it is only by imitating the grandest attainable Models that we learn to do well ourselves.

* No better works can be chosen, to begin with, than Palestrina's *Missa Brevis*; *Missa. Æterna Christi munera*; and *Missa, Iste Confessor*, all published, in a convenient form for the purpose, by Messrs. Novello & Co. The last-named work, being written in the Seventh Mode, should be studied in connection with Chapter XXII of the present Manual.

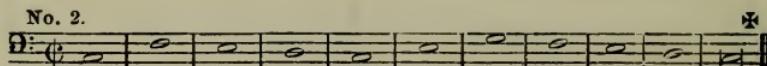
CANTI FERMI.

(TO BE WRITTEN IN ANY CLEF, OR TRANPOSED INTO ANY KEY THAT
MAY BE FOUND MOST CONVENIENT.)

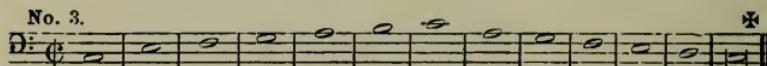
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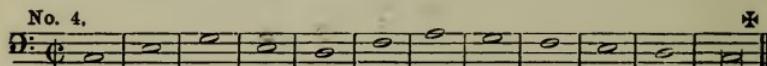
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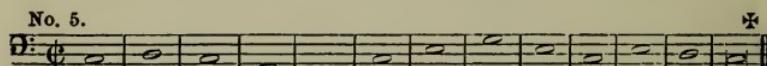
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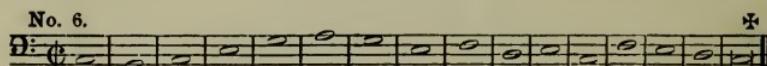
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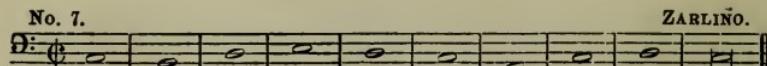
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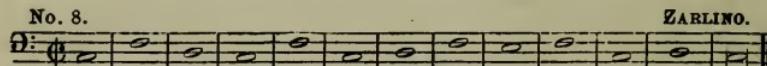


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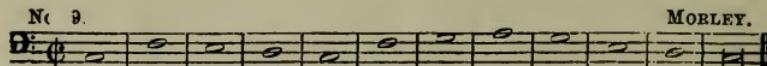
ZARLINO.

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ZARLINO.

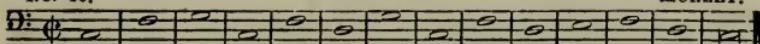
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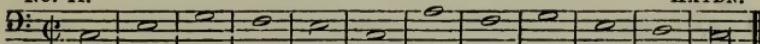
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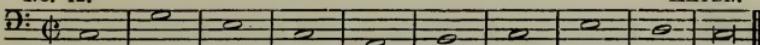
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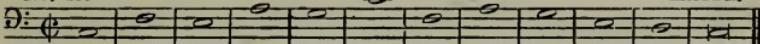
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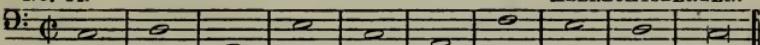
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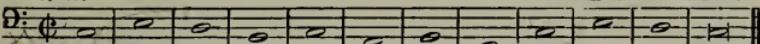
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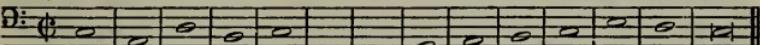
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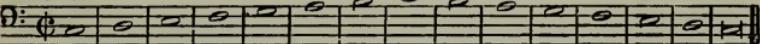
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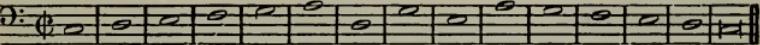
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MARPURG.



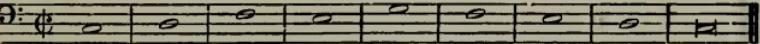
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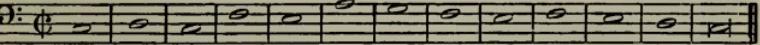
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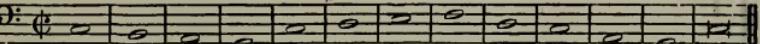
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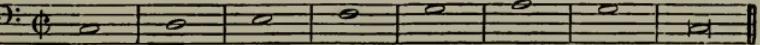
No. 21.*

AZOPARDI.



No. 22.*

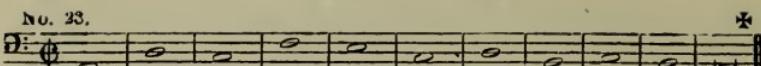
AZOPARDI



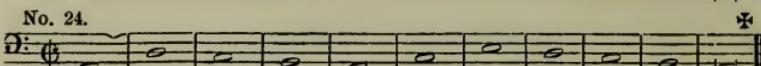
* Nos. 21 and 22 are not suitable for Counterpoint in less than three Parts. As, in these two cases, the *Canto Fermo* does not close by descending one degree, as recommended in Rule XVI, one of the other parts must be made to do so, instead of it, as at *i*, or *k*, in Example 67, or *r*, or *t*, in Example 68, page 45.

IN THE MINOR MODE.

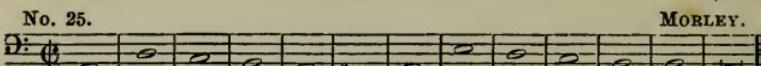
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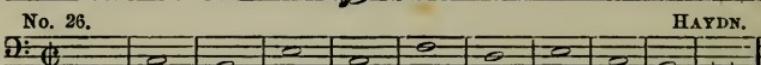


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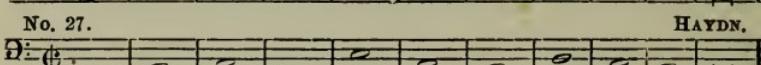
MORLEY.

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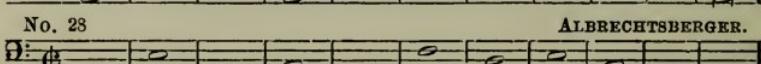
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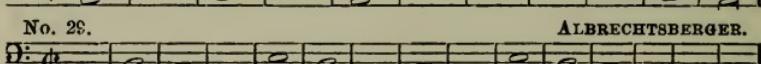
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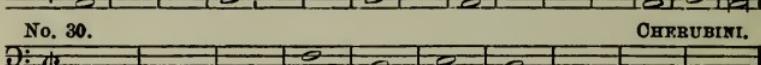
ALBRECHTSBERGER.

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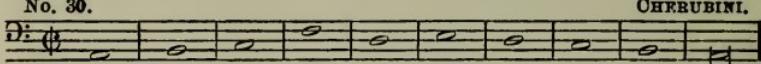


ALBRECHTSBERGER.

No. 30.



CHERUBINI.



FOR EIGHT-PART COUNTERPOINT, IN TWO CHOIRS.

No. 31.

FIRST CHOIR.

Musical score for Eight-Part Counterpoint, No. 31. It features two choirs. The first choir has four parts: soprano (S), alto (A), tenor (T), and bass (B). The second choir also has four parts: soprano (S), alto (A), tenor (T), and bass (B). The score consists of two systems of music. In the first system, the soprano part of the first choir begins with a sustained note. The alto part follows with a sustained note. The tenor and bass parts of the first choir enter with eighth-note patterns. The soprano, alto, and tenor parts of the second choir enter with eighth-note patterns. The bass part of the second choir enters with a sustained note. The second system continues with similar patterns, maintaining the eight-part counterpoint between the two choirs.

SECOND CHOIR.

Musical score for Eight-Part Counterpoint, No. 31. It features two choirs. The first choir has four parts: soprano (S), alto (A), tenor (T), and bass (B). The second choir also has four parts: soprano (S), alto (A), tenor (T), and bass (B). The score consists of two systems of music. In the first system, the soprano part of the first choir begins with a sustained note. The alto part follows with a sustained note. The tenor and bass parts of the first choir enter with eighth-note patterns. The soprano, alto, and tenor parts of the second choir enter with eighth-note patterns. The bass part of the second choir enters with a sustained note. The second system continues with similar patterns, maintaining the eight-part counterpoint between the two choirs.

No. 32.

FIRST CHOIR.

Musical score for Eight-Part Counterpoint, No. 32. It features two choirs. The first choir has four parts: soprano (S), alto (A), tenor (T), and bass (B). The second choir also has four parts: soprano (S), alto (A), tenor (T), and bass (B). The score consists of two systems of music. In the first system, the soprano part of the first choir begins with a sustained note. The alto part follows with a sustained note. The tenor and bass parts of the first choir enter with eighth-note patterns. The soprano, alto, and tenor parts of the second choir enter with eighth-note patterns. The bass part of the second choir enters with a sustained note. The second system continues with similar patterns, maintaining the eight-part counterpoint between the two choirs.

SECOND CHOIR.

CANTI FERMI, IN THE TWELVE ECCLESIASTICAL MODES.

(These *Canti Fermi* may be written in any Clef; or, transposed a Fourth higher, or a Fifth lower, by means of a B \flat at the Signature: but no other form of transposition than this is permitted.)

	No. 33.		FUX.
MODE I.			
	No. 34.		X
MODE II.			
	No. 35.		X
MODE III.			
	No. 36.		FUX.
MODE IV.			
	No. 37.		X
MODE V.			
	No. 38.		FUX.
MODE VI.			
	No. 39.		FUX.
MODE VII.			
	No. 40.		X
MODE VIII.			
	No. 41.		FUX.
MODE IX.			
	No. 42.		X
MODE X.			
	No. 43.		FUX.
ODE XIII.			
	No. 44.		X
MODE XIV.			

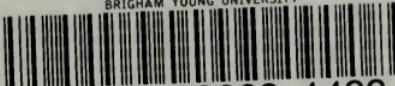
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